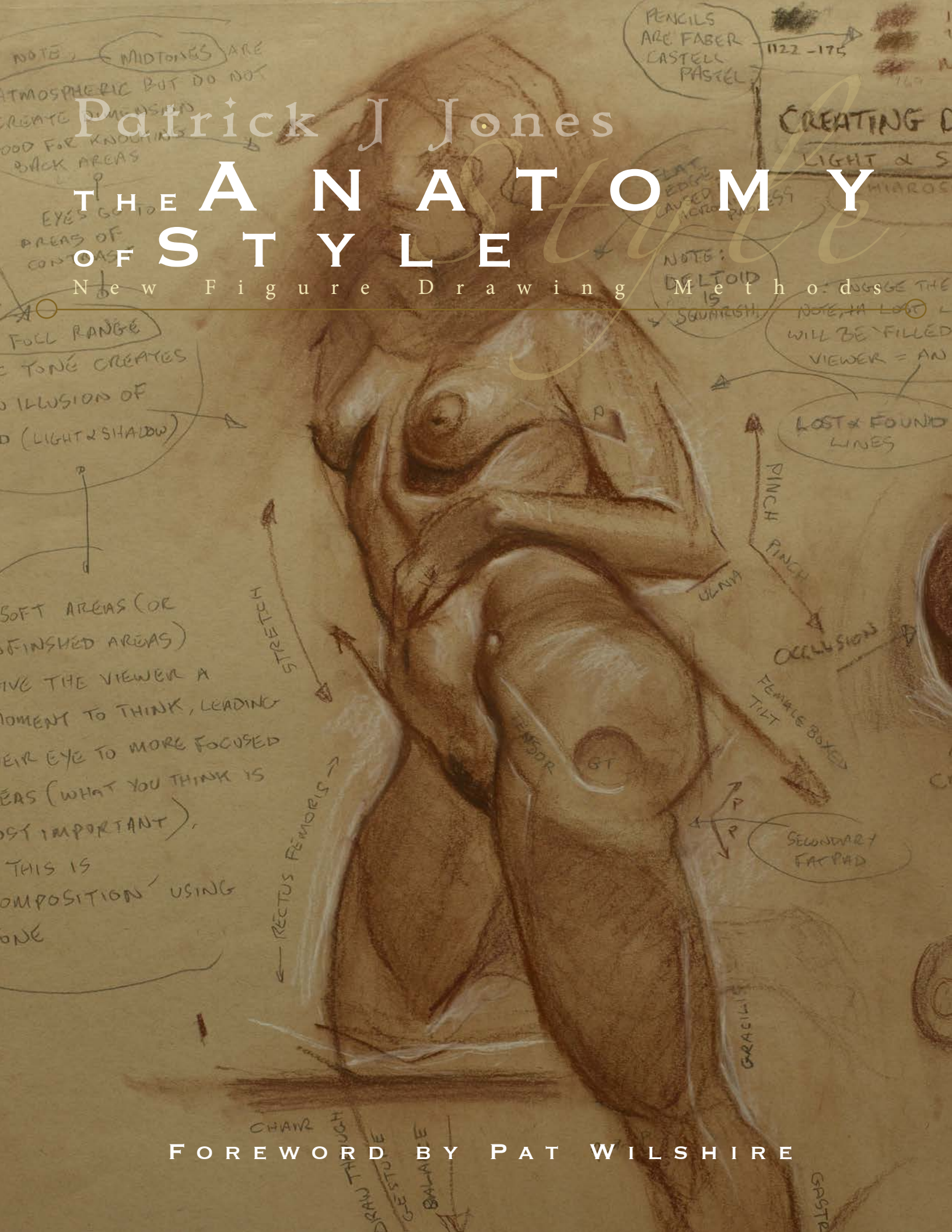




Patrick J Jones

THE ANATOMY OF STYLE

New Figure Drawing Methods

FOREWORD BY PAT WILSHIRE

THE ANATOMY of STYLE

Style

MODEL: KATY WOODS

Patrick J Jones

THE ANATOMY
OF STYLE

“LET WHOEVER MAY HAVE ATTAINED TO SO MUCH AS
TO HAVE THE POWER OF DRAWING KNOW THAT HE
HOLDS A GREAT TREASURE.”
Michelangelo (1475 – 1564)

FOREWORD BY PAT WILSHIRE

THE ANATOMY of STYLE

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THE ANATOMY of STYLE

FOREWORD

PAT WILSHIRE

Patrick Jones is not a man who does things by halves.

My first contact with Patrick was an email, out of the blue, saying that he had heard about our initial IlluXCon show and could he please attend. The fact that it was a first-time event located more than 10,000 miles away and run by people completely unknown to him did not deter him in the slightest.

When that first show opened Patrick, still jet lagged from a 22-hour flight, was there with bells on, filling a wall with art and casting star-struck glances at his idol, Boris Vallejo, sitting 30 feet away.

At the beginning of the show, everyone wondered who “the Irishman” was. By the end of the show, everyone considered him to be a dear friend and collectors were starting to line up to commission work from him.

Over the nearly 10 years since that initial email, I’ve come to discover that the phrase I used earlier - “did not deter him in the slightest” - actually sums up a great deal more than Patrick’s introduction to IX . . . it sums up his entire person. If there is an easy way and a hard way to do something, Patrick has done it the hard way, and probably has the scars – in some cases literal ones – to prove it.

But in the process he has become one of the finest imaginative painters I’ve ever seen, with a technical approach that would be completely at home in the nineteenth-century Salons of Paris (although I do wonder what the Académie would make of his “Hyperborean history paintings”). His understanding of human anatomy and his ability to extrapolate the structural workings of the human body into powerful, fluid, expressive drawings and paintings is unparalleled. When Patrick draws a figure, he isn’t just drawing what he sees – he’s drawing what he knows is there, beneath the surface. This allows him to use reference, rather than draw reference. A model gives him the key points to work with – then his understanding of anatomy allows him to warp, change, manipulate and vary those points to produce anything he wants with equal accuracy.

His understanding of the process of drawing the human form doesn’t just underlie his style, it is his style. For all his easily recognizable painting technique and unique color palette, it is his drawing that creates the basis of the Patrick Jones “look.” (When you think about it, this is an obvious notion. The fact that an artist’s distinctive look and style is built out from their drawing makes perfect sense. And yet, those drawing skills – and the anatomical knowledge that undergirds them – are often neglected these days in the rush to paint.)

THE ANATOMY of STYLE

All of this should make Patrick the kind of artist who is studied by others, his work dissected and debated by countless students and young artists striving mightily to pierce the veil of his technique and gather some of it for themselves. This, however, has not happened because the only thing, I think, that Patrick enjoys more than making art is helping others learn how to make art. He is a tireless teacher and motivator, constantly offering himself up as proof of concept – “Hey, if I can do this, you can, too.”

It’s fun to look back on those early emails now and chuckle. I like to recount how, when he met my wife Jeannie and I in person for the first time, he blurted out that he’d expected an older man and a woman with a white bun. (We were both in our 30’s at the time.)

Those memories will last for a lifetime. But Patrick’s art, and the inspiration it provides, will last forever. Very appropriate for the man who never does anything by halves.

Pat Wilshire, Pennsylvania, U.S.A., 2015

“I SOMETIMES THINK THERE IS NOTHING SO DELIGHTFUL AS DRAWING.”

VINCENT VAN GOGH (1853-1890)

THE ANATOMY of STYLE

I N T R O D U C T I O N

I am a painter who works in oils. I study the human figure most every day, and am fascinated with its design. I love painting, but before I paint, I must draw...and drawing is a slightly older love affair.

Imagine for a moment a distant hazy summer in Italy... A young artist is financing a trip through Europe and the Middle East by mailing a series of illustrations back to his London agent. On this particular day he sits in the shade of Dante's statue in the *Piazza di Santa Croce* in Florence, pencil in hand. The sound of church bells and fluttering pigeons surround him. He knows he is luckiest man alive...

If that was a passage from a short story the artist would most likely be from a wealthy background, and the story probably set in the Victorian era, or if it was a technicolor movie from the 1950's the artist might be financed by a rich patron. But the truth is at odds with this tale, as I was that artist, a young man who had grown up in a working class area of Belfast during the worst of Ireland's troubles and ended up homeless in London chasing his art dreams, before slaving on building sites and in bars for minimum wage.

By what miracle did I reverse my ill fortune to end up in such a privileged position? The answer lies within three basic principles: faith in myself, a tenacity for study, and a passion for art. The public libraries and art galleries were my sanctuaries, wherein I devoured the teachings of the great masters. Regardless of social status a passport into the art world can be yours, if you are willing to learn. In that moment in Rome, under the granite feet of Dante, a humble Irishman proved this true.

But to leave the story there would be leaving out an essential secret. Big city art directors did not simply hire me because I was competent – they hired me for my style, especially in drawing the figure. I was surprised to be told I had style, as it was not something I had consciously strived for, I simply learned foundation skills until they were second nature, then drew night and day until I was recognised by my unique marks.

THE ANATOMY of STYLE

I n t r o d u c t i o n



MODEL: LORENA CAPPELLONE

THE ANATOMY of STYLE

INTRODUCTION

So by sheer determination and years of study I had stumbled upon style, or to put it another way, I somehow made drawing look effortless and identifiable as my work, which is a basic description of style. Though, had I known then secrets I know now I would have reached that goal in a much shorter time and with less hardship, which brings us to the purpose of this book.

There are many fine books on anatomy and many on drawing, but as a budding artist I could never find one that put it all together to teach fluid drawing, even though the secret to achieving style can be conjured up with a simple formula:

Structure + gesture = **Style!**

We could also add light/value/tono to complete my simplified methodology. It's so clear to me now and I will explain it as we go, but don't expect alchemy just yet as the formula is simply theory until we add the energy required to make it work, and that must be provided by our pencils and minds.

With each class I draw from the model, or imagination, then open a question and answer forum which evolves into a deeper learning experience for both my students and myself. The end result is usually a large A2 study sheet containing drawing revelations as notations and memory clues in the form of simple shapes.

The original idea for this book was to be a collection of the study sheets, but the idea grew to become a full Masterclass experience. Therefore I invite you now to take a front row seat as I share with you my personal working methods and insights into drawing the figure with style...

PATRICK J. JONES

BRISBANE, AUSTRALIA 2015



THE ANATOMY of STYLE

INTRODUCTION



MODEL: LORENA CAPPELLONE

The Artist's Studio

WORKING SPACE



As a professional artist I work from a studio. That may sound very grand and romantic, and there was a time when I thought so too. In my early years I worked in studios in both London and Manchester, England, and shared space with incredible artists. The internet made working from home a reality many years ago and most every freelance artist I know today has a home studio, including myself.

The traditional side of the studio contains two easels as I usually have a few projects on the go. How much space you need depends on how big your work is, but when it comes to drawing all you need is your lap and a Sketch pad.

I keep the traditional studio as tech free as possible with the exception of my ipad to quickly check image references on the internet. Imagine what Leonardo Da Vinci would have thought of that wonder!

The Artist's Studio

WORKING SPACE

To drown the clutter of the modern world I listen to jazz music and turn off the computer. Apart from reference searches I consider the internet a destructive time thief as well as a creative spell breaker. I'm not a snob, I enjoy talking to my friends around the world, I just know it can wait until the end of the day.

At right is my digital workspace plus camera equipment to photograph my artworks. I use apple computers to save my image files and to create drawing and painting movie tutorials for my online art school: www.pjartworks.com

To inspire creativity I surround myself with inspirational memorabilia, I also have a love of clocks since first watching the original George Pal version of The Time Machine. So when creating your working space, no matter its size, I recommend making an creative oasis just for drawing that you can retreat to, a place where you can get lost in your art.



The Artist's Studio

DRAWING MATERIALS



BASIC DRAWING MATERIALS

When it comes to materials it's likely most of us started drawing with a HB pencil and notebook paper, but there are different kinds of drawing tools and papers that make vastly different statements.

You may be surprised how expensive a quality pencil might cost, especially pastel pencils, but remember they are basically quality paints in dry form, and for that reason pastel drawings are often referred to as paintings. I will specify my favourite combinations of papers and drawing tools throughout this book to help you make an informed choice from the staggering selection available at the art store. With these simple tools artists throughout the centuries have left behind great art treasured in art galleries and private collections worldwide.

Above is a sampling of my basic drawing materials. You don't need all of them to start drawing, and you don't have to get these exact brands, but I will be working with them in this book and they are recommended to get good results.

A note on the blending Chamois cloths: it's important to buy the genuine leather versions as the synthetic ones won't work for our purpose. Once you buy the cloth throw it straight in the wash to get rid of the oil, then never wash it again. The chamois cloths are sold large enough to cut into six pieces. I separate them for use with darks and sanguine drawings so as not to contaminate the colours.

The Artist's Studio

SPACE MANAGEMENT



When it comes to managing work projects within a small creative space I have found the use of easels a flexible option for holding both large and small works due to their clamp systems unto which I clamp large boards and canvases.

In the shot above you can see me switch to painting projects by simply placing the art in front of drawing projects which are stored behind the painting. The easel over my shoulder also has a clamping system on it's reverse side so that I can dry paintings while also working on drawings using the side showing to us. I buy various sized MDF boards from the hardware store to layer projects and also to widen the space for holding reference. As you can see above the painting can easily come way outside the easel clamp area and can be elevated high and low and tilted back and forth.

I consider it a luxury to have all this drawing equipment in my studio as there were times when I could afford only pencil and paper. So if you are on a tight budget or just starting out I would recommend three basic purchases:

1. A roll of loose butchers/newsprint paper
2. A 9b charcoal pencil.
3. A kneadable eraser.

If you have any coins left I would add a stick of charcoal. With those basics you can create beautiful drawings for weeks on end.

THE ANATOMY of STYLE

Part 1: FOUNDATION

“ONE MUST KEEP ON DRAWING,
DRAW WITH YOUR EYES WHEN ONE
CANNOT DRAW WITH A PENCIL. ”
BALTHUS (1908 – 2001)

THE ANATOMY of STYLE

THE ANATOMY of STRUCTURE

I first heard the term ‘Surface Painter’ in my first shared artists’ studio. These were the early days and I was absorbing art knowledge like a giant sponge. I didn’t understand the term at the time, but I understood the tone the artists used to dismiss mediocre work, and it was severe. What those old pros taught me, was that all the spit and polish in the world will not fix a badly constructed drawing, especially the most challenging of all constructions...the human figure.

Like any structure figure drawing needs a solid foundation to keep it from falling apart. Understanding what’s underneath the skin (the anatomy) is more important than studying the surface. So what exactly did my learned colleagues see as they scrutinised the ‘Surface Painter’s’ work? It was invisible to me, for in truth, back then I too was a surface painter.

What they saw were ‘bumps’ in all the wrong places. For instance, the serratus muscles to an artist with no anatomical knowledge may be confused as bent ribs, and so they simply draw the ribs longer as if the serratus did not exist, because in their minds the serratus muscles does not exist. The art now looks strange and panic sets in, yet the harried artist carries on. Why is there now a bare space under the pectoral muscles? Maybe it won’t look so strange, they think, if I drop the chest a little? And so begins a series of critical errors in the foundation that will eventually destroy the entire structure.

And so how to we avoid the fate of the surface artist? There is only one way, and that is to study what is under the skin, the bone and the muscle, the structure...the very foundation of the figure!

THE ANATOMY of STRUCTURE

FOUNDATION DRAWINGS
MALE VS FEMALE

The Difference between male and female anatomy can be slight or vast, but in general it comes down to some key features and landmarks. Study the handmade notes on the lecture drawings on following pages, paying special attention to the highlighted notes and common errors to avoid. I will cover these key landmarks in more detail as we progress.

CONSTRUCTION

The female rib cage is narrower

The female is wider below the hip bone. the male above the hip bone.

The female has more body fat and is therefore generally less defined. The male is wider at the waist and shoulders.

The male has a higher hip crest which creates a longer line descending to the groin. The female only 'appears' to have longer legs due to the narrow waist.

The female hips are wider and accentuated more by the narrow rib cage.

The female hips are widest at the thigh, NOT at the waist!

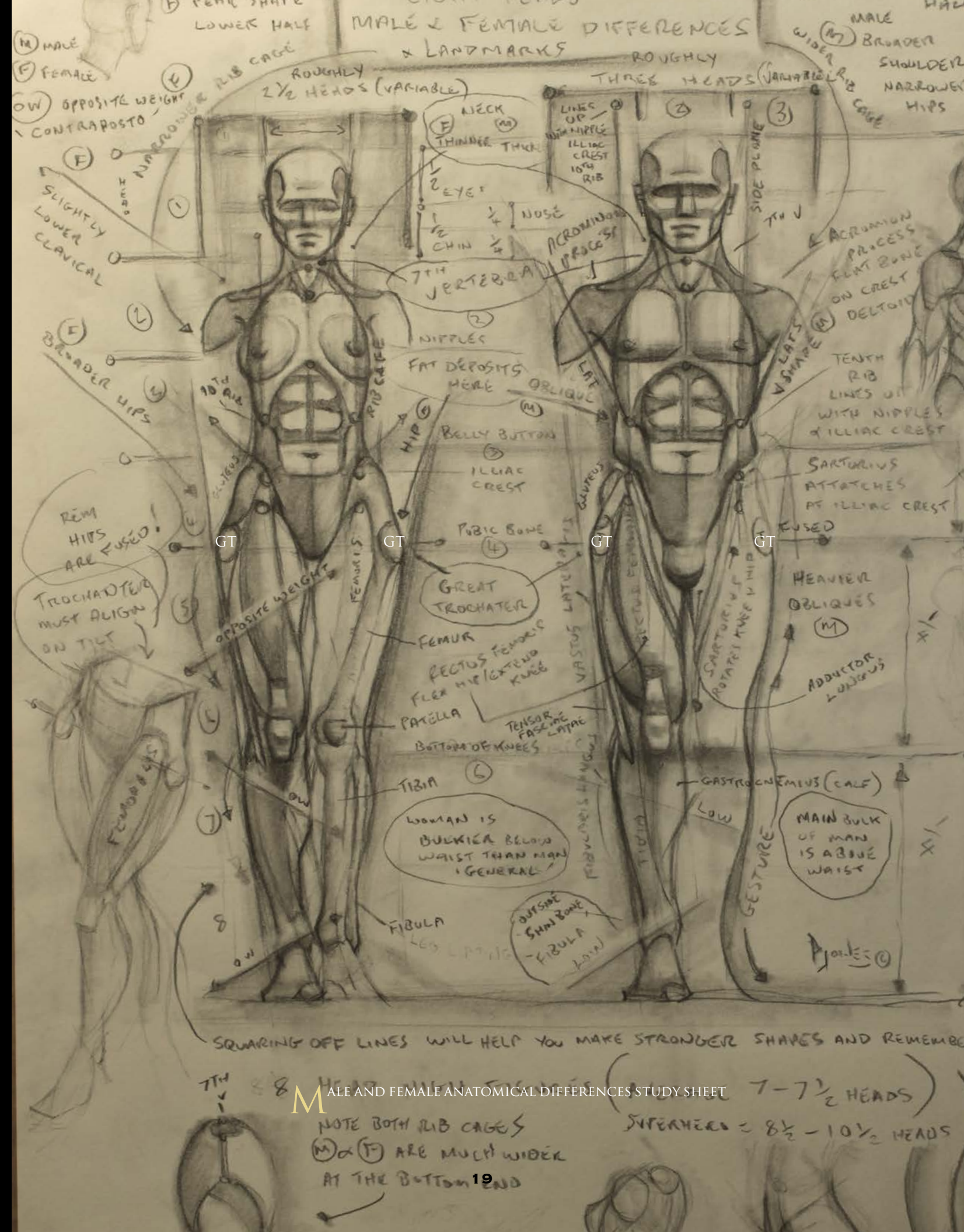
The upper body bends just above the lower abdominals, NOT at the hips!

The leg bends below the crest of the hip, NOT on the crest!

The male has 'rounder' buttocks, NOT the female who has a more 'boxed' shape!

MAJOR LANDMARK: THE GREAT TROCHANTER

Special note must be made of the great trochanter, which is the lateral (outside) head of the femur bone. I usually mark it as 'GT' on my lecture study sheets to save space. The Great Trochanter marks the midway point of the body and lines up with the pubic arch (the top of the pubic hair) at the front of the body and the base of the coccyx at the rear.



THE ANATOMY of STRUCTURE

FOUNDATIONAL DRAWINGS
THE TORSO

The Head fits into a square from Cranium top down to the nose, which is also the same distance to the pit of the neck.

The Ribcage (Thorax) is roughly one and two third heads long

These landmarks are generally a hand in length:

1. Scapula
2. Clavical
3. Sternum
4. Cranium to nose
5. Nose to pit of neck

The breasts vary greatly in size and shape but all are rounder on the outside when the body is stood upright.

The space between the Pectoralis and the Deltoid creates a triangular landmark.

The Ribcage is higher at back

We fold forward where the upper abdominals end.

The Iliac Crest is tilted lower on the female figure.

This point of the hips is where the female figure stores fat and can make huge changes from one female figure to another. The male figure stores fat mostly around the abdomen.

Pubic bone lines up with the upper edge of the great trochanter.

Pubic Bone

The Elbow and Navel line up.

Great Trochanter.

FEMALE PROPORTIONS AND LANDMARKS STUDY SHEET

Here are two study sheets drawn live for my anatomy students, complete with surrounding notes based on student's questions. These are some of my methods used to commit simple shapes to memory. It may look complicated but I have taken the gnarly nature of bones and the complex nature of muscle and reduced them to boxed, ball, and tubular forms. If you look at the smaller surrounding sketches you will see the shapes simplified further. Of course we do not look like this, but by drawing simple forms first makes the task of refining them into more sophisticated shapes easier.

The shapes on these pages work for me, but as you will see in the following pages you can use other shapes that may be more simple, or more complex, depending on how you recall shapes in your mind's eye...

THE ANATOMY of STRUCTURE

FOUNDATIONAL DRAWINGS
THE TORSO

LEELA
20:MIN
LIVE DRAW

FIND YOUR MUSE!
SHOW THEIR CHARACTER
FEELINGS, EMOTIONS ETC...

LEELA IS DEFIANT
& BRAVE IN HER
DIRECT STARE & STANCE
MAKE THE MOST OF IT!

The Rib cage (Thorax) is wider at the bottom. Ribcage tilts toward head

7th Vertebra at back.

The Neck is narrower at insertion into ribcage, but the Trapezius gives the 'wider at top' illusion.

Acromion Process

The navel can be on or under the folding point.

The Female lower abdominals are ledge shaped on top

The Leg bends at the Rectus Femoris point here.

When the leg abducts (pulls away from body) the Great Trochanter creates a hollow between the Gluteus Maxemus and the Gluteus Medius

A Fat Pad protects the pubic bone.

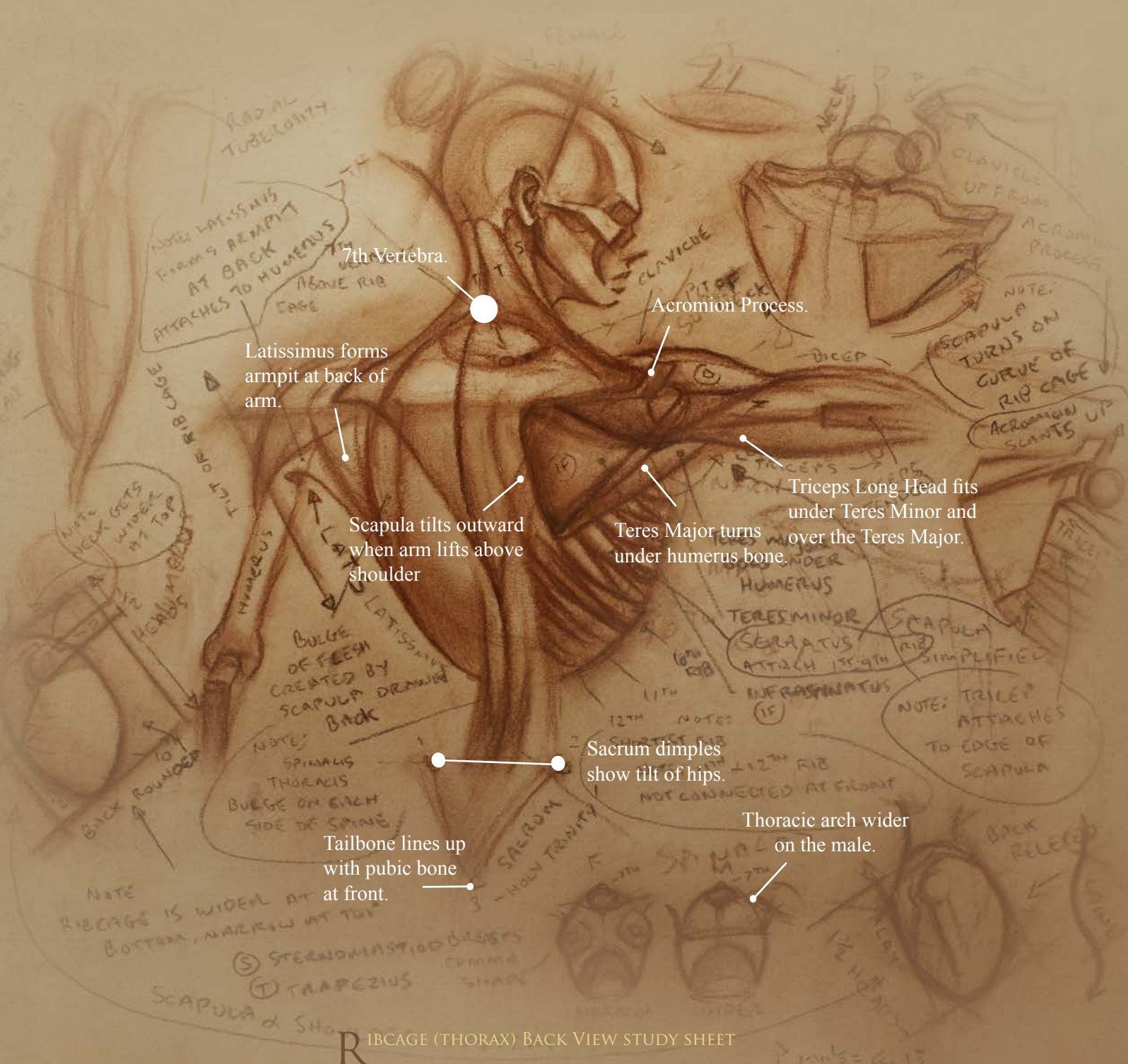
FINDING YOUR MUSE STUDY SHEET

This drawing was created to show my students how a figure can show emotion by their pose. Here Leela is defiant. Leela is one of my favourite models. When working with models I like to keep my mind open so as to incorporate what they bring to the art with their unique personalities. This particular talk was on that very subject...the artist's muse. As on the previous page I am using tubes and ovals to simplify form. Note the circles on the arms to denote the upper arm heading away from us and the forearm coming toward us. Thinking of cylinder shapes will help you draw adornments on top such as bangles

Study also the myriad of differences in the female figure throughout this book and keep in mind all proportions suggested are a general statement. Although our skeletons are similar, the muscle and fat on top can vary hugely. As with all these study sheets it's worth reading the pencil notes as well as any overlaid type.

THE ANATOMY of STRUCTURE

FOUNDATION DRAWINGS
THE TORSO



Studying one part of the body at a time makes the whole task of figure drawing less daunting. When I first truly studied anatomy with a serious eye it became suddenly apparent how much bad figurative art was all around, art that once looked good to me now looked stiff and awkward, including my own earlier work.

By understanding the shape of muscles and how they change when flexed, and they work as groups, will make drawing from life and imagination a pleasure rather than a task.

THE ANATOMY of STRUCTURE

FOUNDATION DRAWINGS
THE TORSO

LIGHTING THE FIGURE STUDY SHEET

Think of the rib cage and the hips as two twisting forms counterbalancing each other.

7th Vertebra lump (top of Ribcage).

Shelf of shoulders is the
Lightest part of the back.

Light.

Acromion Process tilts upward.

Light the figure like steps, with every top light followed by a dark drop.

Shelf of gluteal masses
is the Lightest part of the
hips.

Turn of the serratus and scapula pinch at the Obliques.

Light.

Dark.

All Scapula muscles attach to the Humerus except the Serratus, which attach to the Ribcage.

Hips are fused. Use the sacrum dimples to line up the tilt of the great trochanter, swell of hips and folds of the Gluteus Maximus.

Light.

Dark.

Dark.

Femur and leg tilts inward toward knee.

Fibula Peak.

Think of a bikini shape to trace the form of the iliac crest.

Knee is rounder on the inside.

Lighting is an important element in creating dimension. Here I have bathed the figure in one point light, meaning one light source such as the sun. This will carve cast shadows as seen here under the Gluteus Maximus, thus creating a figure with dimensional form.

THE ANATOMY of STRUCTURE

FOUNDATION DRAWINGS
LEGS

The Sacrum landmark:
The Sacrum is a broad bone at the base of the spine and fits between the hip bones creating a triangular landmark.

Fig 1.

Iliac Crest higher on male figure.

Gluteus Maximus attaches to the Femur here.

Great Trochanter bone marks midway of body length.

Great Trochanter: Head of the femur bone which separates the Gluteus Medius and Gluteus Maximus.

Hip Bones are fused: The Tail Bone (Coccyx) is buried between the folds of the Gluteus Maximus masses and lines up with Pubic bone at front, and the great Trochanters at the sides.

The sacrum (meaning 'the sacred bone' or 'Sacred Trinity') is an important landmark as you can eyeball the dimples to line up the tilt of the hips and the buttocks

In Fig 1. I've studied and simplified the bones and muscles of the lower torso and upper leg, breaking them down into block shapes to help me remember the structure when working from a live model. Studying these shapes will help your mind's eye remember the lumps and bumps, but the actual drawing of the shapes will translate to your hand's memory too, meaning the act of drawing is the best way to memorise shapes.

THE ANATOMY of STRUCTURE

FOUNDATION DRAWINGS
LEGS

Pubic Arch roughly lines up with the crest of the Great Trochanter landmark.

Patella (Knee Bone) floats above the Femur condyles (dog bone shape) and creates a box shape landmark.

Knee is curved on inside, straighter on outside.

The leg is generally four heads long from the Great Trochanter to the ground.

MUSCLES AND RHYTHMS OF THE LEG STUDY SHEET

Most anatomy books cite eight heads high to measure the figure, but you can make changes based off of that ideal otherwise all your figures will look like fashion models. By measuring the leg as two head-lengths down from the great trochanter we will reach the bottom of the knee, then two more head-lengths will reach the floor making a total length equalling four heads, but legs can be very variable in proportion. Most artists tend to lengthen the lower leg to add style, which we will discuss further as we go, but best to learn the 'rules' first before we break them. The average leg can seem short due to the idealised eight head figure seen in popular culture.

THE ANATOMY of STRUCTURE

FOUNDATION DRAWINGS

Arm is flatter on outside and rounder on inside.

Clavicle is higher than Acromion Process and can be seen as a landmark peak on the shoulder from front and back.

Ulna (Elbow) fits into Humerus like a lever. The Ulna is prominent when the arm is bent but dimpled when the arm is straight.

Bowling Pin shape of Forearm

ARMS STUDY SHEET

If you think of the arms as a machine, much like the hydraulic arms of car robots and construction site excavators, then you will have a good idea of how limbs and muscles work. The major working muscles of the upper arm are attached to the bones of the lower arm and vice versa. Note though that the top end of the biceps attach at front of the Scapula and the bottom end to the Radius bone and do not attach to the humerus at all. This is why the Biceps can fall to the side on a flabby arm.

THE ANATOMY of STRUCTURE

FOUNDATION DRAWINGS

ARMS

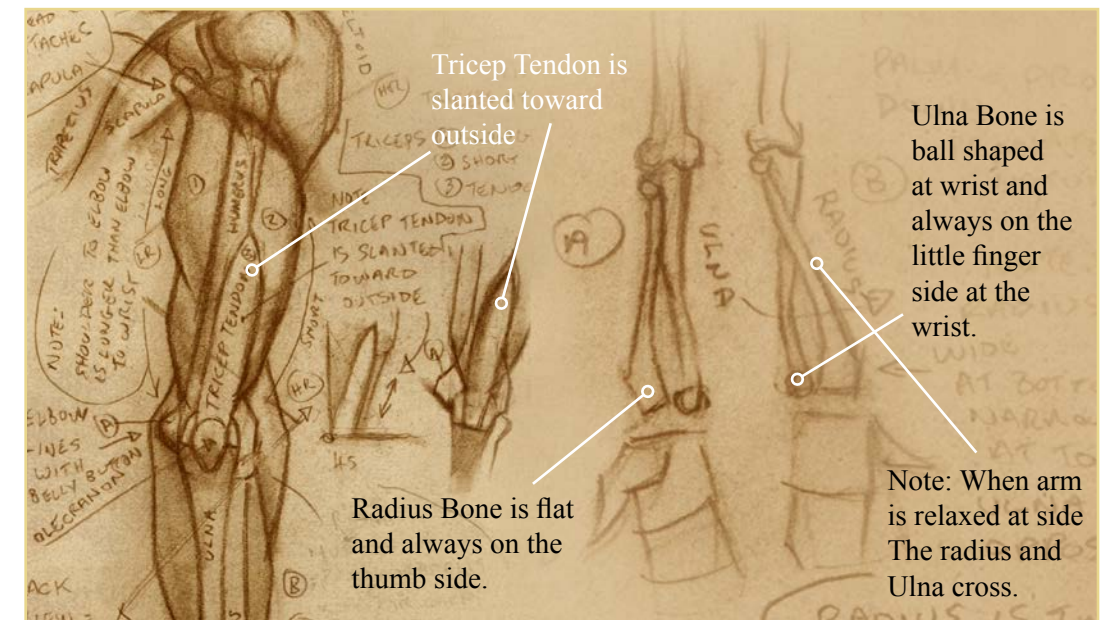


FIG.1

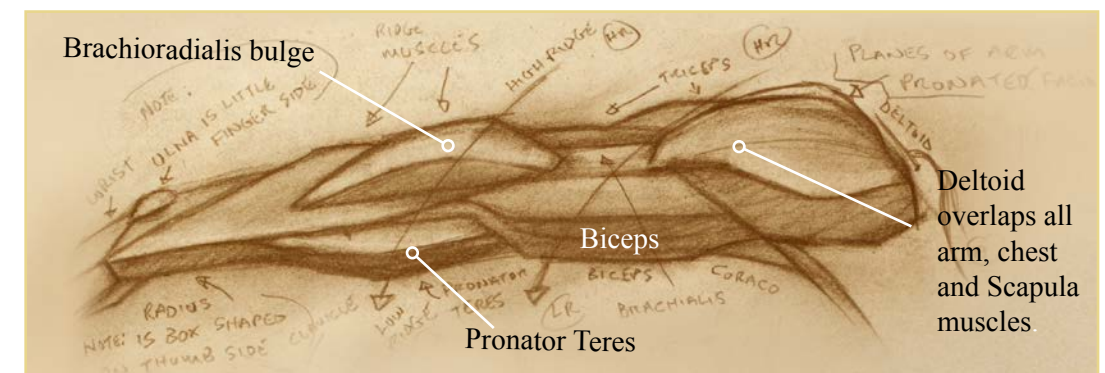
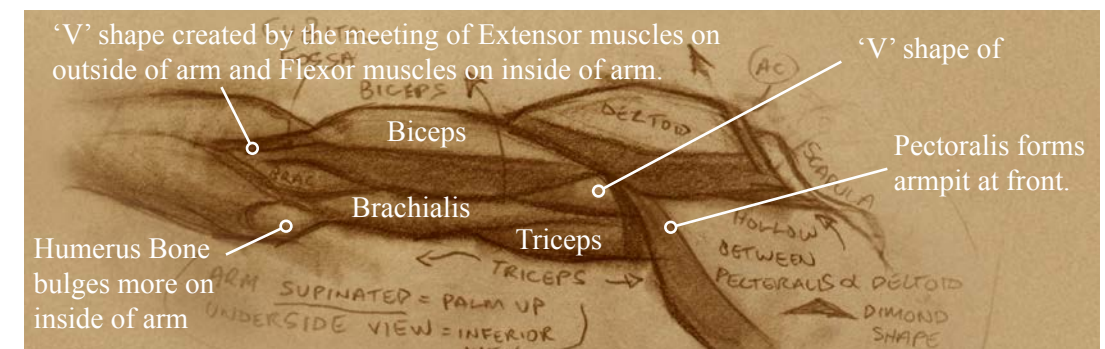


FIG.2

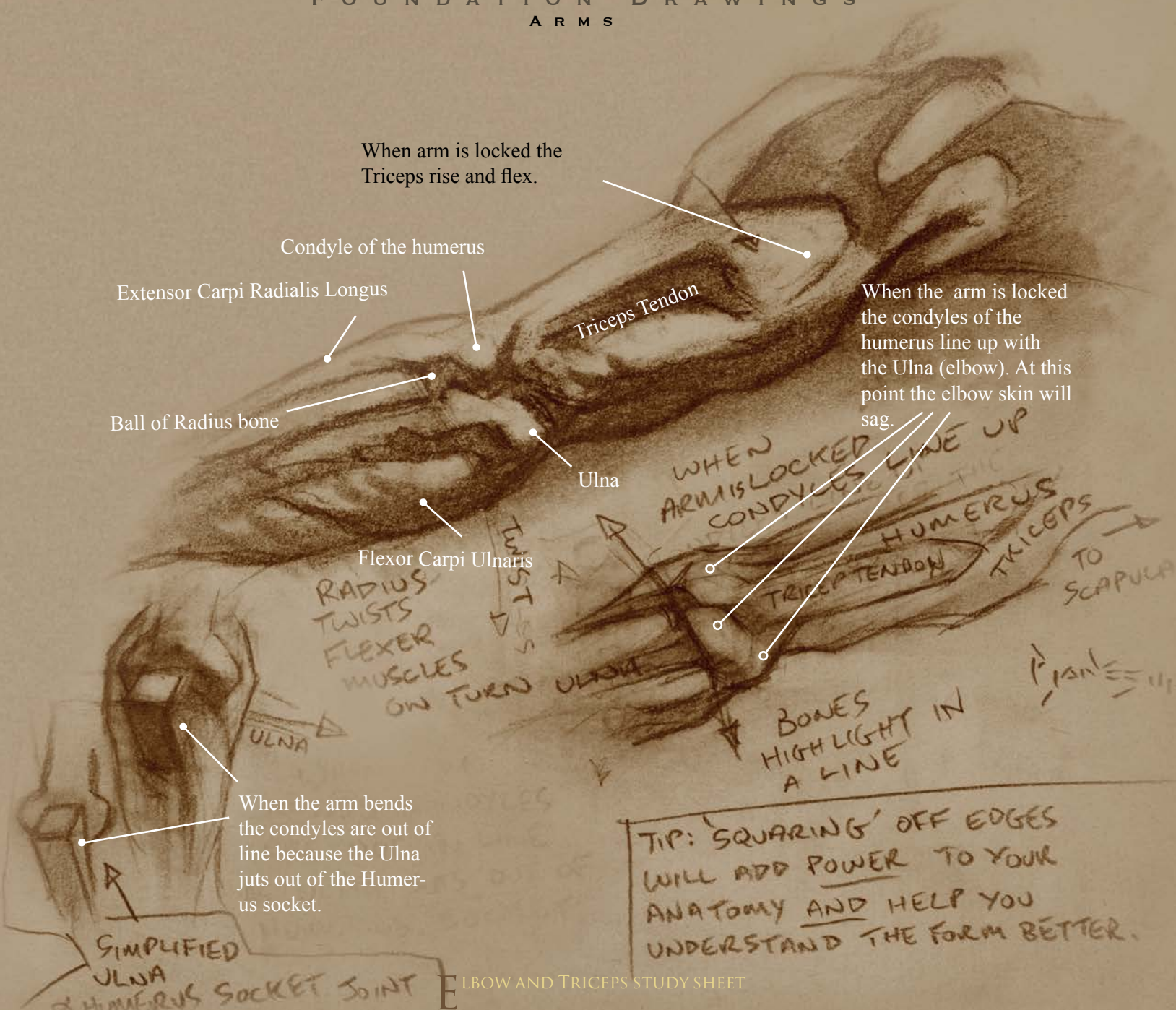


Muscles and bones can be gnarly, stringy and complicated to remember. Best to simplify the basic shape to begin with. By squaring the muscles to corners it is easier to remember the shapes. Once you commit those shapes to memory you are on the road to drawing convincing figure work from imagination.

Note the two simplified versions of the arm (fig.1 and fig.2) and how we can better understand the shapes and what they do when the arm is turned. Fig.1 shows the arm twisted down and 'Pronated' (palm down). Fig.2 shows the arm twisted up and 'Supinated' (palm up). These twists create an enormous shift of muscle shapes. Note how the diamond shape of the Coracobrachialis, a small muscle with a big name that I often see missing in bad art. Note also that the Triceps can be seen from the front.

THE ANATOMY of STRUCTURE

FOUNDATION DRAWINGS
ARMS

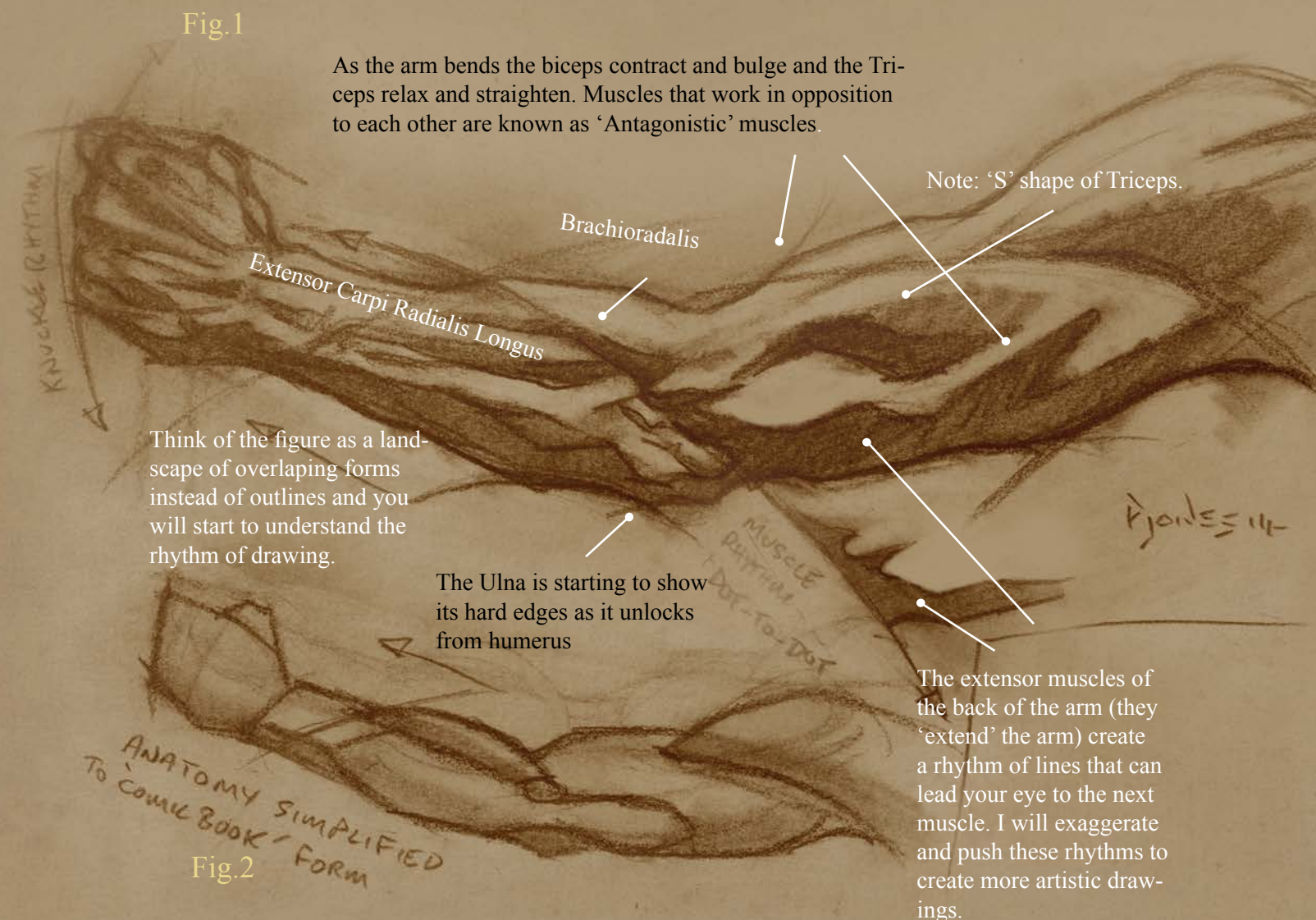


The squaring off of shapes can add power to your drawings which can also translate to 'style'. Frank Frazetta (1928-2010) would square off edges that others would leave rounded, and it gave his work a look of confidence and solidity. Here I have squared off the forms and then rounded them back a bit. Drawing like this will help you understand anatomy and the vague shapes of the figure easier. Andrew Loomis (1892-1959) posed a nice challenge when he suggested you should round off square shapes and square off round shapes.

If you have trouble separating shapes when drawing from a model, try squinting, this way you will see less midtone and therefore more highlight and shadow. Remember every highlight is the corner of something, and so when it comes to a figure you will be looking at either the corner of a muscle or the corner of a bone.

THE ANATOMY of STRUCTURE

FOUNDATION DRAWINGS
ARMS



FLEXED ARM SHOWING GESTURE AND RHYTHM STUDY SHEET

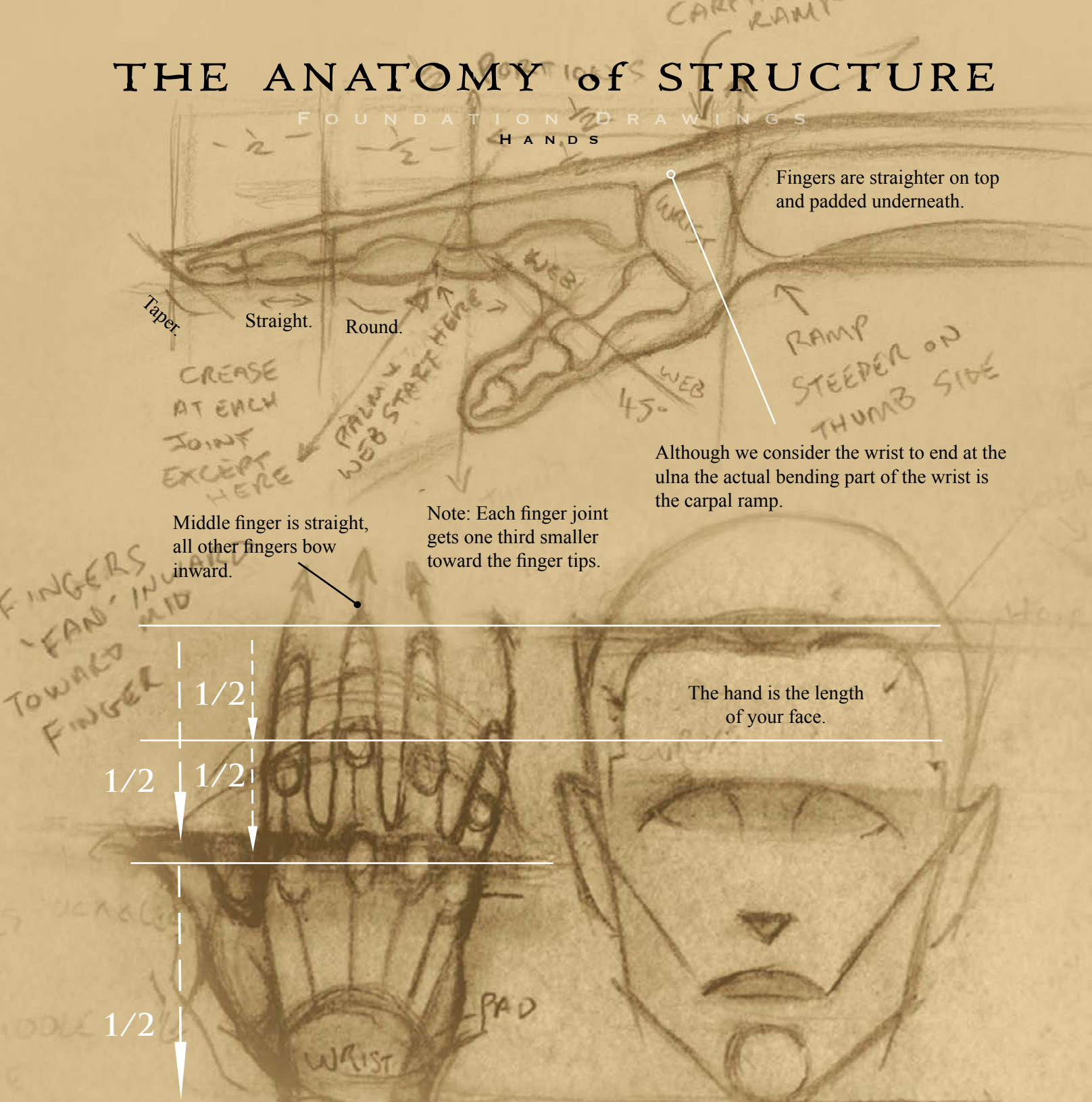
Fig.2 above shows a simplified idea of the arm in Fig.1. Learning to simplify form is essential for fields of illustration such as comic book art where artist need to draw convincing form without reference.

I'm thinking now of something more sophisticated than simple forms here as I draw these limbs, and that is the idea of 'gesture', and 'rhythm' to create not only an illustration of an arm but also an artistic illustration of the arm, one that shows a fluid movement rather than a stiff rendering.

Gesture and rhythm are abstract concepts when applied to drawing and may be hard to grasp, but if you think of 'gesture' as flowing 'S' shaped lines and 'Rhythm' as undulating forms that are similar in shape but continue rolling and changing like waves, then you will be in the right mind-set.

THE ANATOMY of STRUCTURE

FOUNDATION DRAWINGS
HANDS

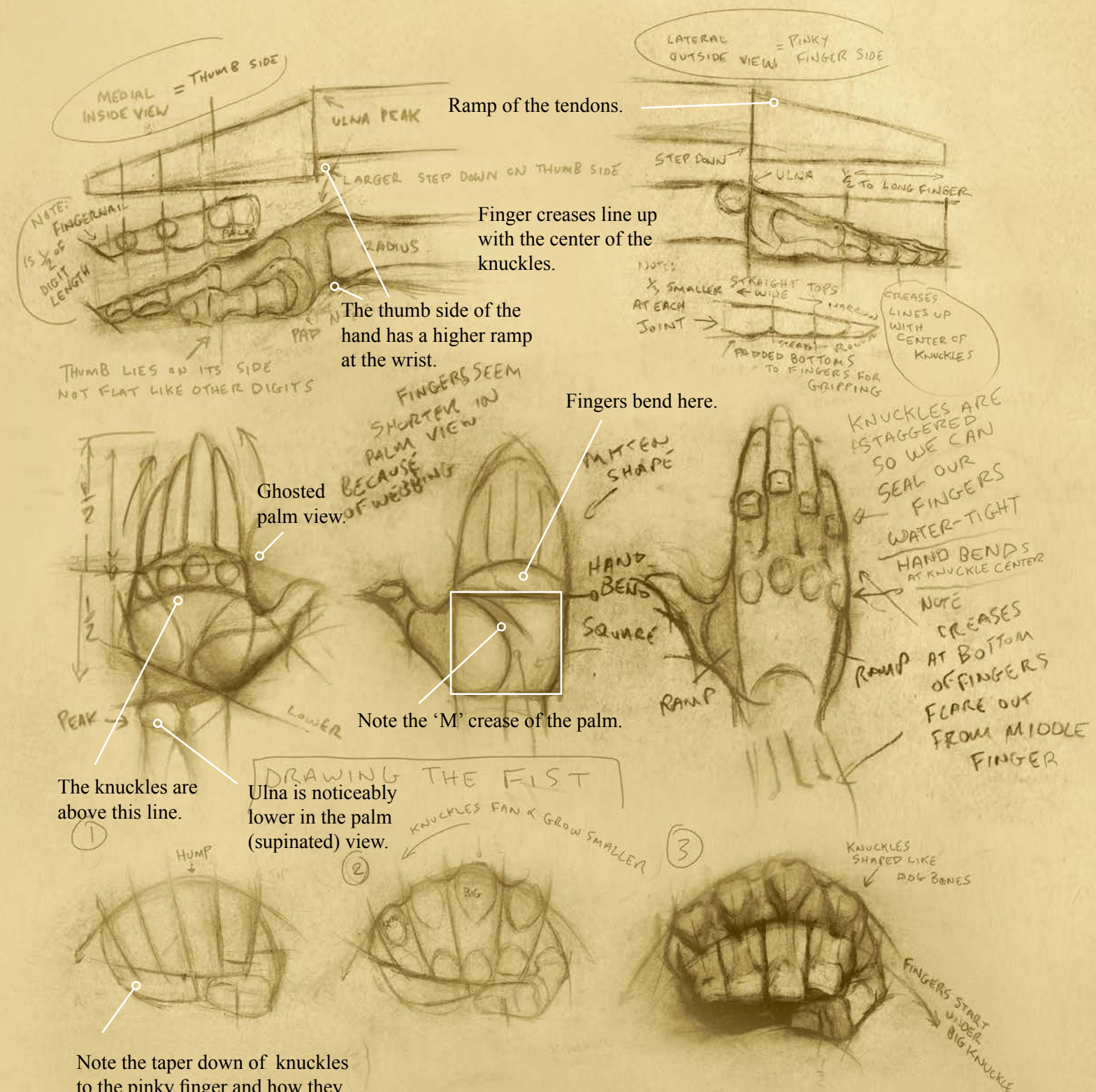


I don't know any artist who doesn't consider the hands the most challenging part of drawing the figure. No part of the body has more flexibility and variation of form. With every change of hand gesture it can feel like we are back to square one.

But there are clues that can be observed to help us understand the shape-shifting mystery of the hand, such as the basic division and size of the hand shown above. Study the drawings and notes on the following pages for the very clues that first sparked my understanding. They will not magically give you the ability to draw beautiful hands - that can only come with practice - but these clues will dramatically help you make more informed decisions when tackling this most difficult of subjects.

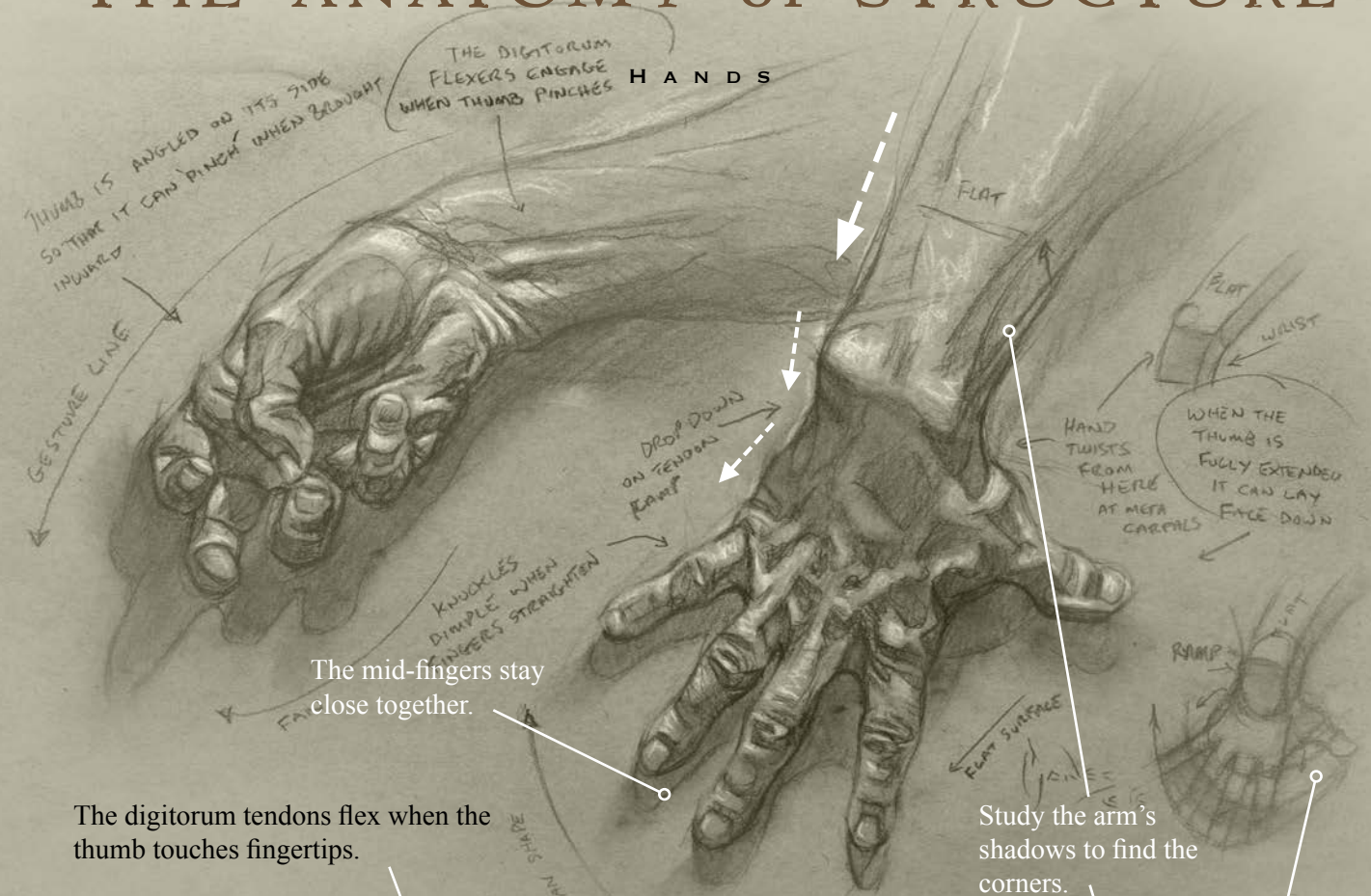
THE ANATOMY of STRUCTURE

FOUNDATION DRAWINGS
HANDS



Note the taper down of knuckles to the pinky finger and how they quickly diminish in size on the smaller two fingers.

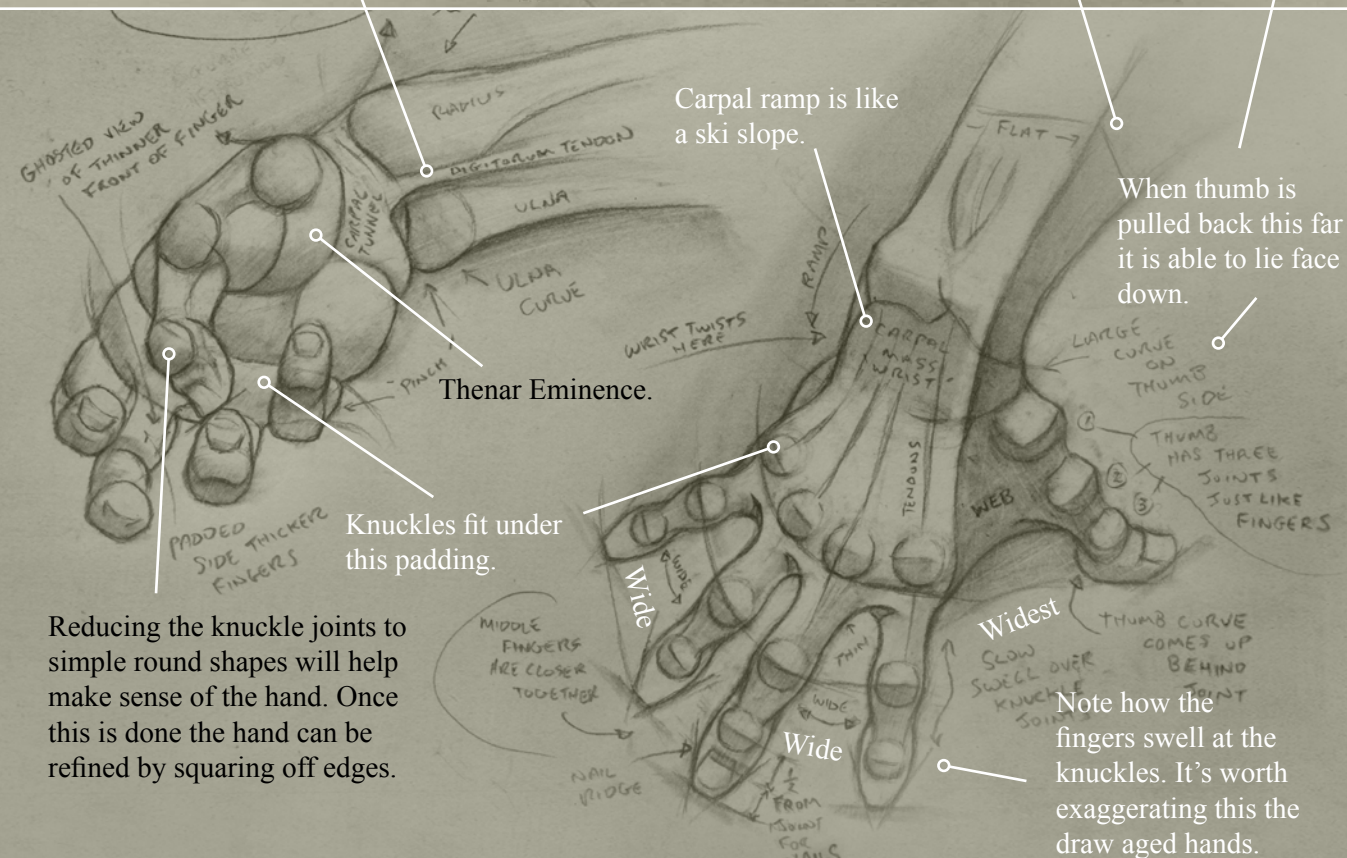
THE ANATOMY of STRUCTURE



The digitorum tendons flex when the thumb touches fingertips.

The mid-fingers stay close together.

Study the arm's shadows to find the corners.



Reducing the knuckle joints to simple round shapes will help make sense of the hand. Once this is done the hand can be refined by squaring off edges.

Knuckles fit under
this padding.

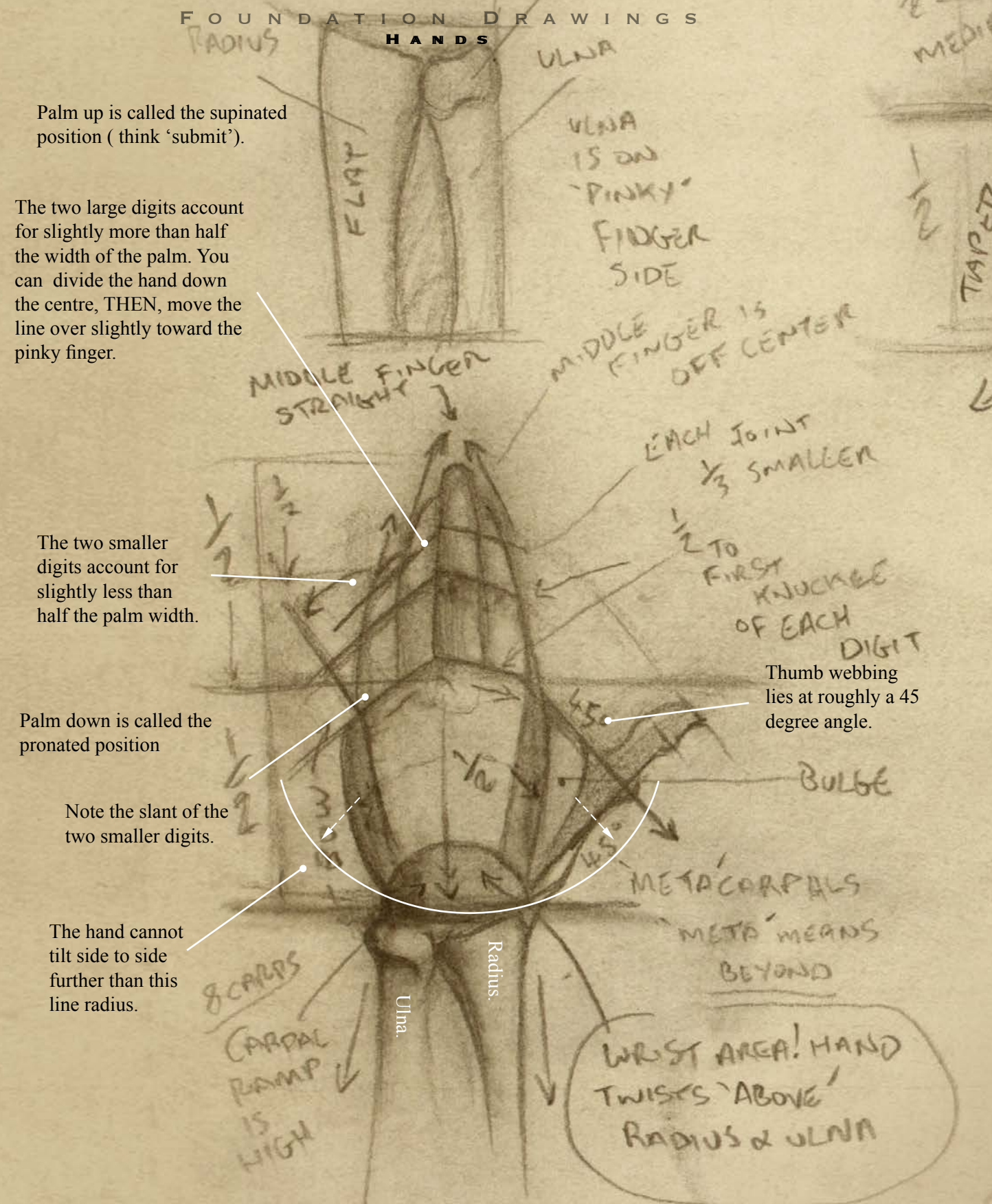
Thenar Eminence.

When thumb is pulled back this far it is able to lie face down.

Note how the fingers swell at the knuckles. It's worth exaggerating this the draw aged hands.

JOINTS AND PLANES OF THE HANDS SIMPLIFIED

THE ANATOMY of STRUCTURE



Palm up is called the supinated position (think 'submit').

The two large digits account for slightly more than half the width of the palm. You can divide the hand down the centre, THEN, move the line over slightly toward the pinky finger.

The two smaller digits account for slightly less than half the palm width.

Palm down is called the pronated position

Note the slant of the two smaller digits.

The hand cannot tilt side to side further than this line radius.

Thumb webbing
lies at roughly a 45
degree angle.

ANGLES AND SIZES OF HAND PROPORTIONS STUDY SHEET

THE ANATOMY of STRUCTURE

FOUNDATION DRAWINGS
FEET

Remember the foot is not flat. Just like the hand the foot has a ramp of tendons that creates corners at the sides of the foot.

Note the curve of the tibialis anterior muscle which gives the classic curve to shin. It continues its curve as a tendon along the edge of the foot.

There is no knuckle skin on the toes which makes the squareness of their tops clear to see.

Take special note the hollow on each side of the Achilles tendon.

Note the wave pattern of the inner side of the foot compared to the relative straight of the outer side.

Inner side of the foot

As with the palm of the hand the foot appears longer on the underside due to the knuckles of the toe being buried under the protective pad of the foot.

Outer side of the foot is straighter

The feet resemble the hands in many ways and although not as complex due to the restricted movement of the toes they are still a challenge. From heel to toes the foot is roughly a head length and is wider at the toes. The big toe is roughly twice as big as the other toes and has a gap. Most toes taper down in order of size toward the little toe and this is the simplest way to approach drawing the foot. The big toe and the little toe angle inward.

THE ANATOMY of STRUCTURE

FOUNDATION DRAWINGS
FEET

Practice the simple angles of the foot, it will enable you to get the shape down quickly.

The inner line of the foot tends to align with the inner leg.

Here are the padded areas that touch the ground to make the classic footprint.

The foot sits flat on the outside but has an arch on the inside (big toe side of the foot).

The outer ankle bone (fibula) is always lower on the outside of the foot.

The inner ankle bone (tibia) is always higher on the inside of the foot.

Convex arch of the instep fits between the ankle bones. Think of a spanner picking up an ostrich egg. These kind of surreal mnemonics stick in the mind.

Calcaneus bone.

The big toe is separated with a gap.

The first two toes have square shaped edges, the other toes tend to have their own personalities being more rounded, even pointed.

THE ANATOMY of STRUCTURE

FOUNDATION DRAWINGS
EARS

FIG.1

Profile view.

Although this is the most common view of the ear from the side profile, ears that stick out can look more like a three quarter view as in fig 2.



FIG.2

3/4 view.

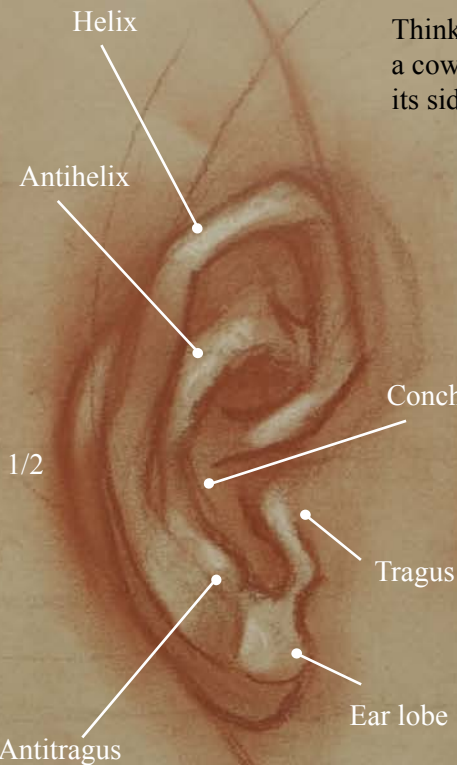


FIG.3

Back view.

Think of the ear shape as a cowboy hat flipped on its side.

Ears vary wildly in length and shape but if we start with a symmetric ear as in fig.1 we can then work off that average shape to find a more characteristic shape. Generally older people have longer ears, particularly in the lobes. It is commonly believed the ears and nose grew longer as we aged, but recently scientists have considered that long ears may simply be an indicator of a long life span.

SANGUINE PASTEL PENCIL ON TONED PAPER.

A lot of artists rush the ear, thinking it unimportant, but with just a little study ears can make a lyrical statement. I was studying an actress recently and noticed the extreme tilt of her ears and how poetic it made her elf-like features. If you look at the left-space of the boxed profile view you will see all ears tilt back, but to make a more artistic ear it is better to over tilt rather than straighten, which is our first instinct, and will look immediately wrong.

Most drawing books will divide the ear into thirds but I find it simpler to divide in half under the inner curve of the helix. You can think of the concha as a question mark shape (reversed for the right ear shown here) and then echoed further as a bigger question mark shape on the entire outside. The anti-helix can be thought off as the letter 'Y'.

THE ANATOMY of STRUCTURE

FOUNDATION DRAWINGS
STRUCTURE & GESTURE

FIG.1

Here I've broken the body down into simple structures in order to understand the basic planes.

FIG.2

Think of gesture as the invisible lines of beauty that connect the structural elements of anatomy to create anatomy with style.

Sartorius.

FIG.4

Head of the Fibula.

The leg is straighter on the inside but slants inward on the outside toward the foot.

The Tibialis Anterior is a great muscle for finding gestural form, and was a favourite of Michelangelo.

FIG.3

FIG.5

STRUCTURE & GESTURE STUDY SHEET.

I'm going to pause for a moment to take us back to the introduction and to our formula: **Structure+Gesture=Style!** When we draw anatomy we are thinking of shapes, one on top of the other, and in doing so we tend to draw in a stiff manner. Let's revisit the leg with a fresh look. Although I have pulled out all the stops to make these anatomical drawings a thing of beauty in themselves, they can never compete with the original gesture lines I started with. Take a look at the gestural lines of fig.4 and fig.5. In order to draw anatomy that is both sturdy and at the same time elegant we must learn to see these invisible flowing lines and push them as much as we can. A good start is to look for 'S' shapes throughout the figure. For example look at the line of the sartorius muscle in Fig.2 then see how my eye finds this shape in fig.5. Now we are working with the secret formula that the old masters worked with. Remember this as we progress toward the chapters on gesture and drawing with style.

THE ANATOMY of STYLE

THE ANATOMY of STYLE

MASTERCLASS

Part 2:

ANATOMY

“DRAWING IS THE HONESTY OF THE ART. THERE IS NO POSSIBILITY OF CHEATING. IT IS EITHER GOOD OR BAD.”

Salvador Dali (1904 – 1989)

MODEL: KATY WOODS

Masterclass

Now that we have a deeper understanding of the structure under the skin, we can use judgement rather than guesswork to draw the figure with more confidence. Knowing your structural anatomy is an incredible asset, but it is only one part in a series of a steep learning curves. What follows next – learning how to draw the balanced figure with depth – is just as important, and that is. The figure can turn and twist to form millions of variation in shapes and shadows. When we step into a life drawing class we will not know what to expect with each pose, but what we can do is use our simplified structural ideas and shapes to spot the landmarks – such as the tenth rib and the iliac crest.

When drawing from life my subconscious is on auto pilot. It sounds like this: ‘There goes the stretch of the triceps long head, attaching to the scapula...the serratus bulging over the ribs...the tenth rib...’ With auto pilot on I’m drawing with a freedom that a surface artist can never experience as they slavishly join one vague lump to another in a frustrating game of puzzle drawing. Please note that I am not gloating here, I am simply aware of their pain, as I too was once one of them. Today life drawing is my favourite pastime as I chat away with my fellow artists who are also on autopilot. To onlookers who skipped foundation drawing this can look like magic, or be explained away with comments such as, ‘They have talent.’ The sad fact is, they too could join in very easily – by learning their foundation drawing first.

When we reach the stage of drawing from life, we are on a whole new level, but now another world of challenges becomes clear. In this chapter we start to see how muscles move in rhythm, and how the body is constantly shifting to find balance, and how perspective is not just something applied to architecture.

Watch out for the style tip symbol  Style Tip* throughout the book for quick reference notes as I share my methods for drawing figures from life with confidence, and for drawing convincing figures from imagination.

ANATOMY of BALANCE and LIGHT

MASTERCLASS CREATING DIMENSION

(ST) Style Tip*

A 3-D effect can be created by 'ghosting' areas back, such as the head here. Not only will this create dimension by making the more contrasting areas appear closer, it will also add atmosphere and style to a drawing.

(ST) What you don't see clearly can be more stylish than having every line rendered in detail.

(ST) Drawing on toned paper gives us the chance to add white highlights which 'pop' the form forward. More on this in later chapters...

(GT) Center point of the body.

(ST) Lost and found lines can add style and poetry to a drawing as the viewer will enjoy adding the lost imaginary in their mind. This way you can engage with the viewer rather than spell everything out for them.

(ST) Placing the thicker, more solid lines, on the dark side of the form creates a more solid, dimensional, figure.

SANGUINE PASTEL PENCIL AND CONTÉ WHITE PENCIL ON TONED PAPER

CREATING DIMENSION USING LIGHT AND SHADOW STUDY SHEET

To create figures that look solid and convincing we need to think of the upper and lower body as structures working together in a constant balancing act. In the following pages study how I think of the hips and torso as two box shapes attached by the elastic muscle system of abdominals at the front, obliques at the sides and sacrospinalis of the spine at the back (the muscle tubes that support the spine on either side). Think of the flowing lines that connect these shapes to understand the basic idea of 'gesture'.

The weight of line (thick or thin) can also add a feeling of dimension by telling the eye that the lighter line means the object is closer to the light source. Varying line weight is another way to create drawings with style.

ANATOMY of BALANCE and LIGHT

MASTERCLASS CONTRAPPOSTO

The nose will constantly try to hover over the weight bearing foot, meaning our head will jut forward as our weight bearing foot steps or lunges forward. Try it yourself.

Male Iliac crest landmark high.

Male lower abdominals less pronounced.

Female lower abdominals more pronounced.

Female Iliac crest landmark lower.

Note how far back the calf is in counterbalance to the weight or the buttocks.

Note how the rib-cage is tilting back in counterbalance to the buttocks (the center of the body).

Note the major difference between the male and female hip area. The female hip is tilted further forward, is wider and more box shaped. The Iliac crest is higher on the male and the buttocks rounder and smaller.

The Gluteal Fold is lower than Pubic Arch.

The Female Femur is wider at hips

CONTRAPPOSTO STUDY SHEET

Contrapposto is a term coined during the Italian Renaissance, meaning counterpoise, or counter-balanced. It's important to study of contrapposto if you want to make your drawings look more dynamic, or relaxed, without looking stiff. Above is a simple breakdown of how the body balances itself in order to remain upright.

Generally the female figure is better balanced than the male figure, as it is naturally bottom-heavy. As both figures put on weight the male figure will become more top-heavy while the female figure gains weight lower down, at the hips, which makes for a more solid stance.

ANATOMY of BALANCE and LIGHT

MASTERCLASS CONTRAPPOSTO

Note the idea of the torso and hips as counterbalanced boxes.

Dimples of upper back created by the spine of the Scapula.

Always try to locate the curve of the ribcage as it emerges from the obliques before disappearing under the latissimus.

7th Vertebra landmark is above the shoulders.

The Condyles of the Humerus create the wide shape of the upper forearm.

Note the Ulna works like a lever between the condyles of the Humerus.

Weight bearing leg flattens the buttock.

Think of the Gluteal masses fitting into a tilted box to understand their ledge topped structure.

Study how the weight bearing straight leg effects the shape of the buttock by flattening the gluteal fold, and also how the shoulder naturally tilts toward the hip to counter-balance the torso above the weight bearing leg. Note also how the back comes toward the viewer with the buttocks counter-balancing beneath. The whole body is constantly rebalancing itself for every new position. It's worth studying this construction drawing alongside the flesh covered drawing on the opposite page.

It's also worth studying the little drawings around the main figures of my study sheets as these are simple clarifications in response to student questions during my drawing classes.

ANATOMY of BALANCE and LIGHT

MASTERCLASS CONTRAPPOSTO AND DIMENSION

Note the counterbalanced lines shifting down the figure

The great Trochanter creates a curve at the hip when the leg abducts (pulls away from the body).

Clavicle Peak.

The Deltoid is horse-shoe shaped as it wraps around the Scapula to attach to the Clavicle the front.

Cast Shadows are hard-edged at their source then soften as they drift away.

As the body pinches on one side it stretches on the other side.

The centre of balance runs from the inner ear to between the feet in an upright stance.

The drawing above combines the underpinning knowledge of anatomy, construction and contrapposto. What we need to think of now is how flesh reacts to the anatomy underneath. Flesh is soft, elastic, and thin, therefore it softens form, making it hard to see what's underneath. The first thing I look for is the big shapes of the ribcage and hips, then I look for protruding landmarks and depressions, such as the square bone of the Ulna, the edges of the Scapula and the sacrum dimples. The next thing is the shape of the large muscle masses such as the Gluteus Maximus. Lastly I study how these clues impact the flesh. Note for instance the soft concave curve of the hip as the relaxed leg pulls away (abducts) from the body. This is caused by the Femur bone pressing deeper between the Gluteus Maximus and the Gluteus Medius.

ANATOMY MASTERCLASS

DRAWING THE HEAD

The average head is roughly nine inches long and six inches wide, making it a three by two ratio.

Skull fits into a square down to the nose and is five eyes across at brow
Head is ovoid shaped and widest at this point.

One eye width

Note:
Aviator
sun-
glasses
shape
of
orbital
sockets

Third from
Hairline to
eyebrow
and top of
ear.

Third from
eyebrow to
bottom of
nose and
ear.

Third
from
bottom of
nose to
bottom of
chin.

2 UNITS WIDE

SIMPLIFIED SHAPES OF THE HEAD STUDY SHEET

Drawing the head deserves extra study as it is the part of the body we look at most, and therefore open to the most scrutiny. The head above all is what gives us our unique identity. We can identify an individual face from millions of choices. Just think of a famous movie star and how easily we can discard a look-alike no matter how close in looks they are. We could not make such a convincing case for a torso.

There are many ways to divide the head into units you can use any divisions you like depending on your own preference. The basic divisions of thirds from the hairline down to the chin is typical, but remember these are variable from person to person and should only be treated as a starting point.

ANATOMY MASTERCLASS

STEP-BY-STEP DRAWING THE HEAD

HALF DIVISIONS

2 UNITS WIDE

The Glabella is the diagonal center of the face. Think of it as the top of the nose pillar.

FIG.1

1/2

1/2

1/2

SAME

SAME

1

The way to remember shapes this complex is to break them down into stages, then practice each stage. So what do these shapes represent? Mostly they are 'planes' or corners. A head is not simply 'round'. It is flatter at the sides, especially at the temples. Mostly the shape is determined by the skeleton. It's important to learn the skeletal shape first, then the muscle, then the surface skin, not the other way around.

Another thing to commit to memory is proportion. Although people are different shapes and sizes there are common ratios that can be applied to speed up your drawing skills which you can tweak to fit any life model, or character drawn from imagination.

Notes on Half Divisions:

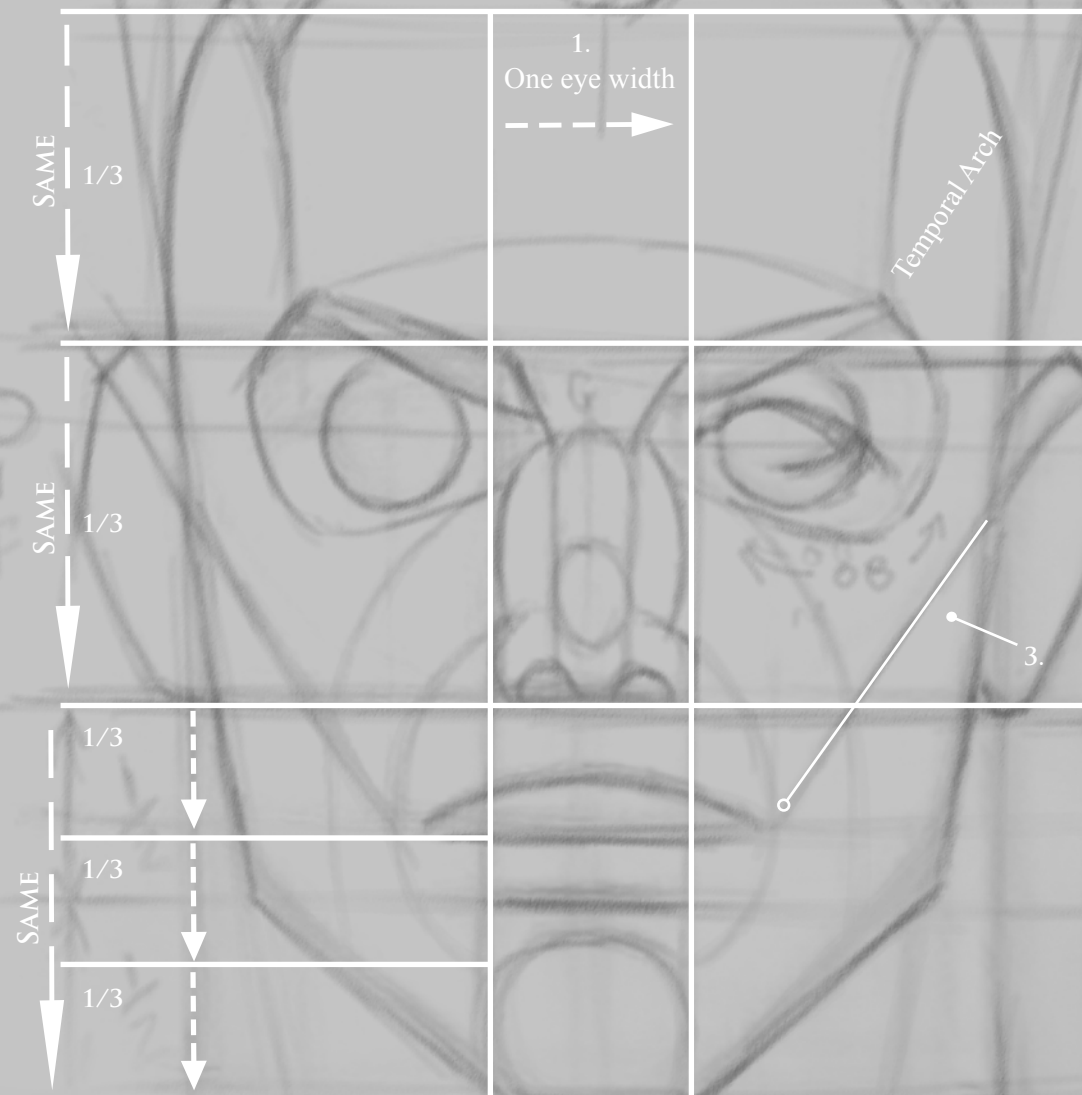
1. The eyes are midpoint of the head
2. From the eyebrow to the bottom of the nose is the same distance to the chin. The length of the nose is your personal choice and will be the main deciding factor for your character's look.

ANATOMY MASTERCLASS

FIG.2

STEP - BY - STEP
DRAWING THE HEAD

THIRD DIVISIONS



You can also divide by thirds. The main thing to note at this stage is how the eyebrows line up with the top of the ears, and the nose end lines up with the bottom of the ears, the bottom of the cheek bone (and also the base of the skull). This fact is true no matter how the head is turned.

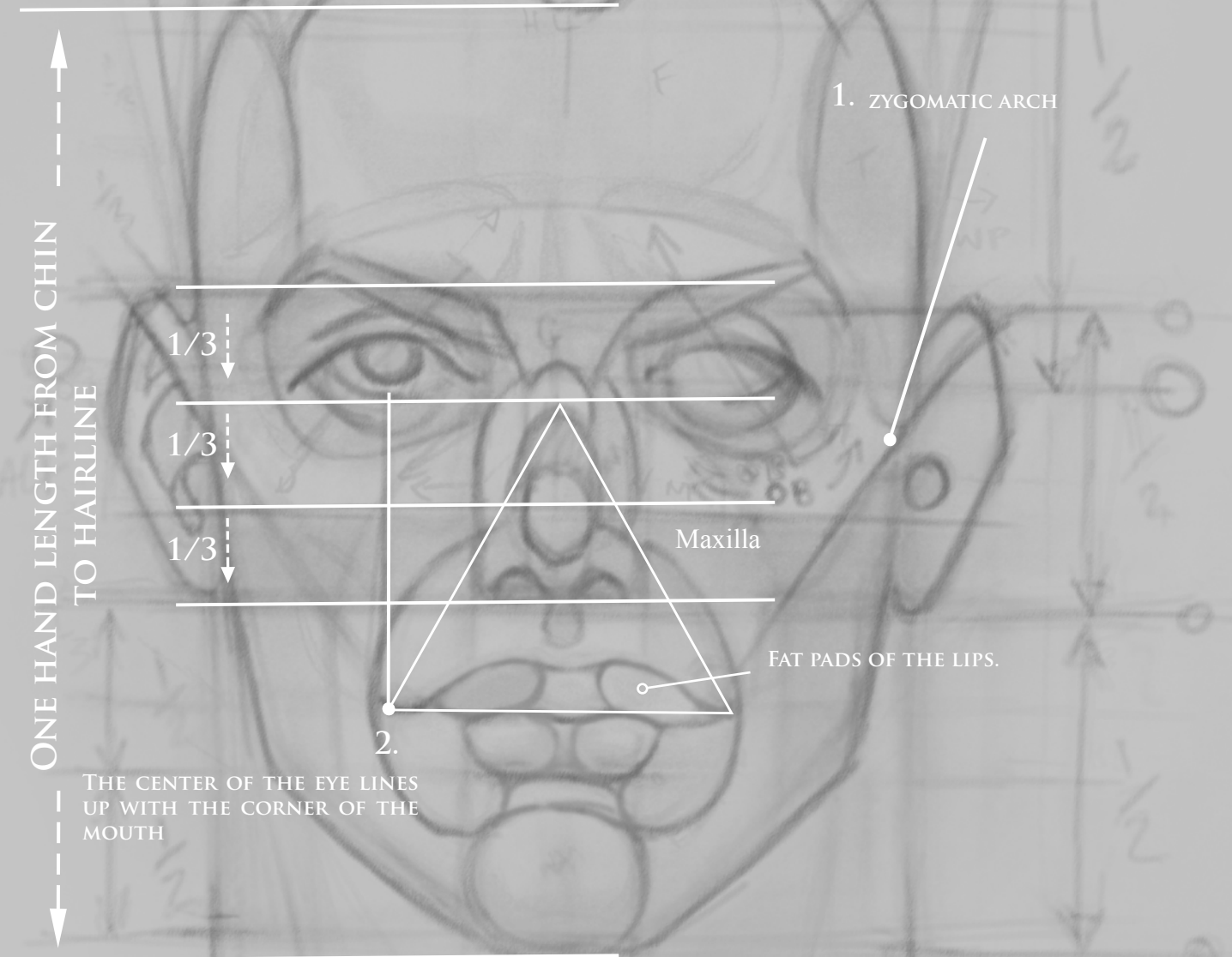
Notes:

1. The nose is one eye width and fits between the eyes (the nostrils can be wider, but this is a good general start).
2. The eyeball fits into the orbital bone. If you imagine aviator sunglasses you will be able to draw the bone shape easier as those glasses were designed to rest on those corners.
3. The diagonal lines I've drawn from a third down the ear to the corners of the mouth indicate the shadow under the side plane of the cheek bone, where the face would hollow.

ANATOMY MASTERCLASS

FIG.3

STEP - BY - STEP
DRAWING THE HEAD



We can also use thirds within thirds, as in the drawing above. The centre third portion can be divided into thirds – cutting across the nose bridge, the bottom of the eyeball, the top of the nostrils and the top plane of the frontal cheekbone (maxilla).

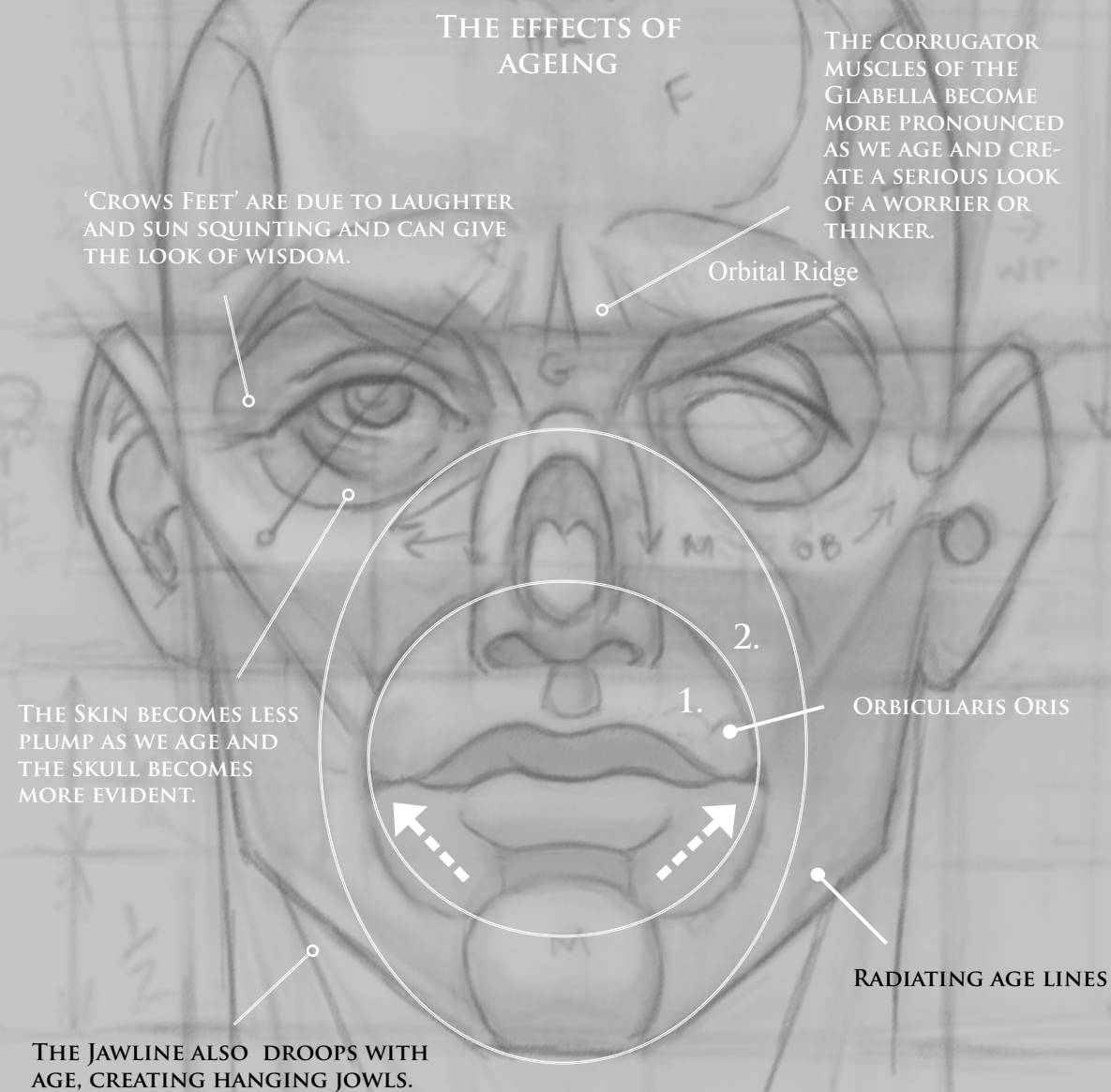
Notes:

1. The zygomatic arch is the bone that runs off the cheek bone (zygomatic bone) at the lower end of the eye socket and ends at the ear drum. This is a key landmark of the side plane of the head and is very prominent in older people and emaciated people.
2. The center of the eye lines up with the corner of the mouth from any angle.

ANATOMY MASTERCLASS

FIG.4

STEP - BY - STEP
DRAWING THE HEAD



Ageing becomes evident on the face where the skin is pulled and wrinkled due to both muscle use and gravity. The lips do a lot of pulling and stretching of the skin and are partially on the side of the face, not just the front. They wrap around the muscle of the muzzle of the mouth (Obicularis Oris). The muzzle can vary in size. The lower orbicularis area under the mouth droops with age (as do the secondary radiating lines pulling down from the inner corner of the eyes). These are the areas to note if you want to age a character with conviction. At this stage we are looking at an athletic man in his early forties.

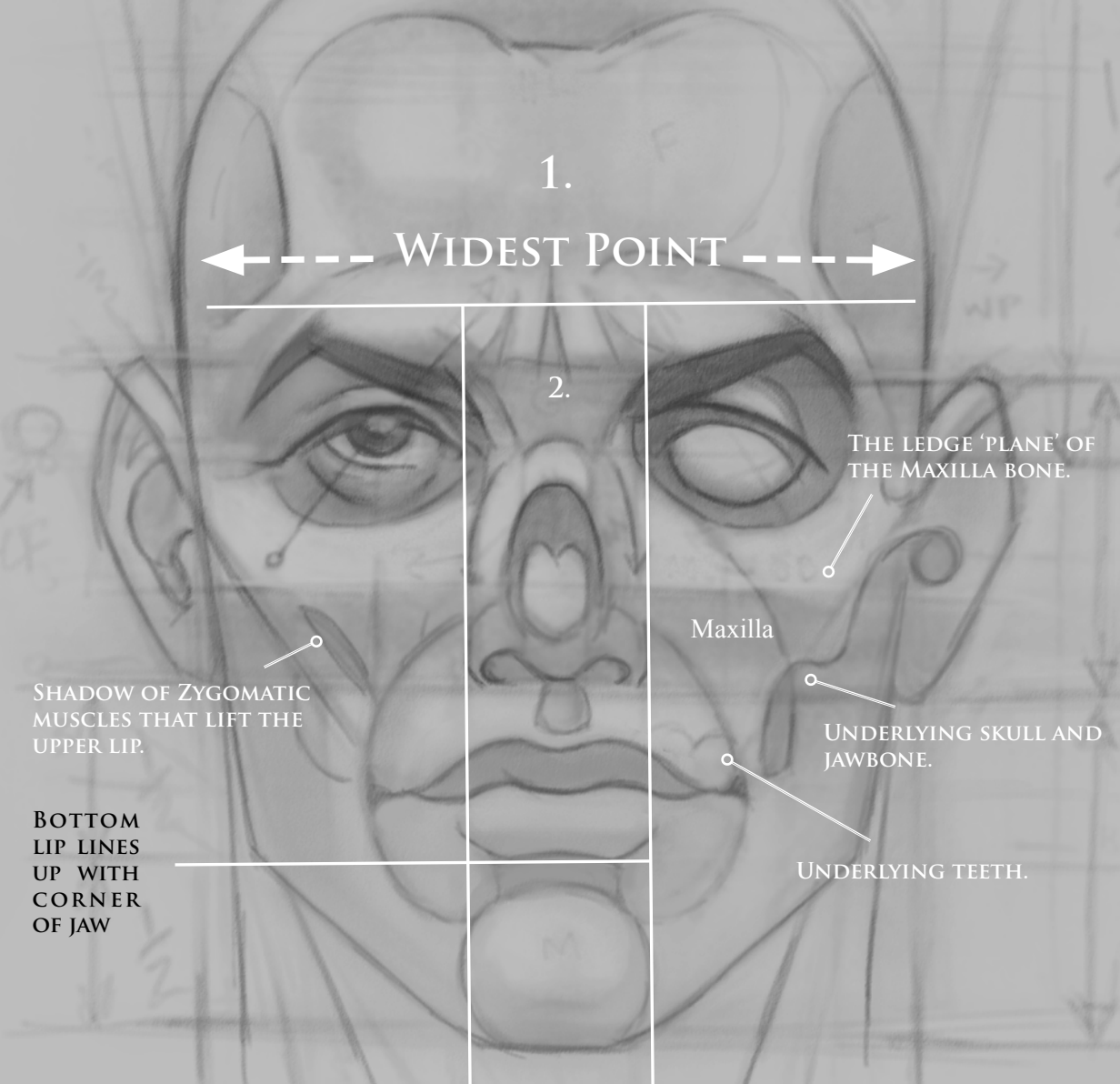
Notes:

1. The Orbicularis Oris muscle wraps around the muzzle of the mouth). Note the arrow showing the lips turn a corner here.
2. Aging lines radiate down from under the eye socket of the orbital bone and down the cheek.

ANATOMY MASTERCLASS

FIG.5

STEP - BY - STEP
DRAWING THE HEAD



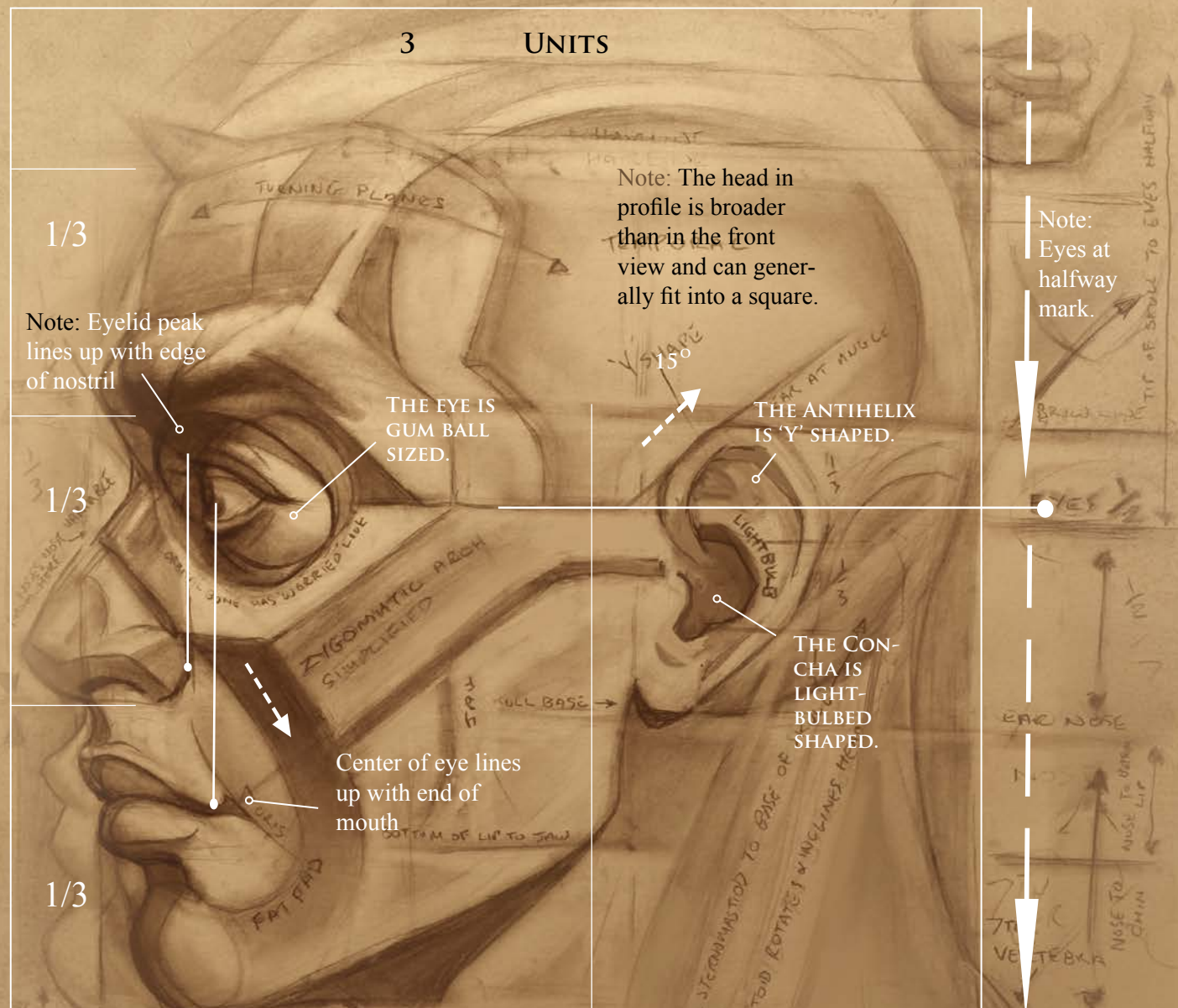
It's clearer to see now that the head is two units wide and three units high ratio. If we shade the side planes (the temporal arch) the head will instantly show dimension. Same goes for the orbital ridge that shields the eyes from sunlight, the maxilla (which tilts inward), the upper lip (which also tilts inward) and the dip under the lower lip and chin.

Think of the head as a well lit statue. The main thing to remember when aiming for dimension via shading is to think of the darks being the underside of an edge and the lights being the upper side of an edge, just like steps.

Notes:

1. Just above the eyebrows (the heads widest point) is five eyes wide.
2. The general eye width that contains the nose also projects down to include the front plane of the lips and the ball of the chin.

ANATOMY MASTER- DRAWING THE HEAD



SIMPLIFIED SHAPES OF THE HEAD SIN PROFILE STUDY SHEET

Here I have simplified the planes of the head (corners and sides) to the point of a robotic man. We don't look like this of course but study these drawings carefully, draw them over and over, and these underlying shapes will be a tremendous help as you draw individual people. All it takes is a tweak here and there and a softening of the line to draw life-like individual heads with solid foundation. These shapes are my memory clues and are not meant to be the actual shape of muscle and bone. You can use this as a starting point to draw your own shapes. Note also that this is an average European head and the skull can be much larger at the back, for instance especially in African countries.

ANATOMY MASTERCLASS STEP-BY-STEP DRAWING THE HEAD

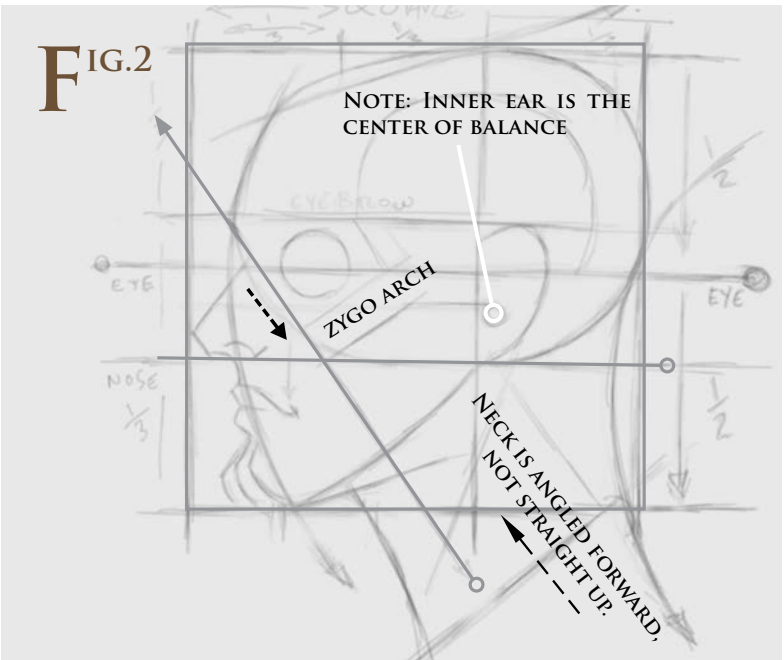
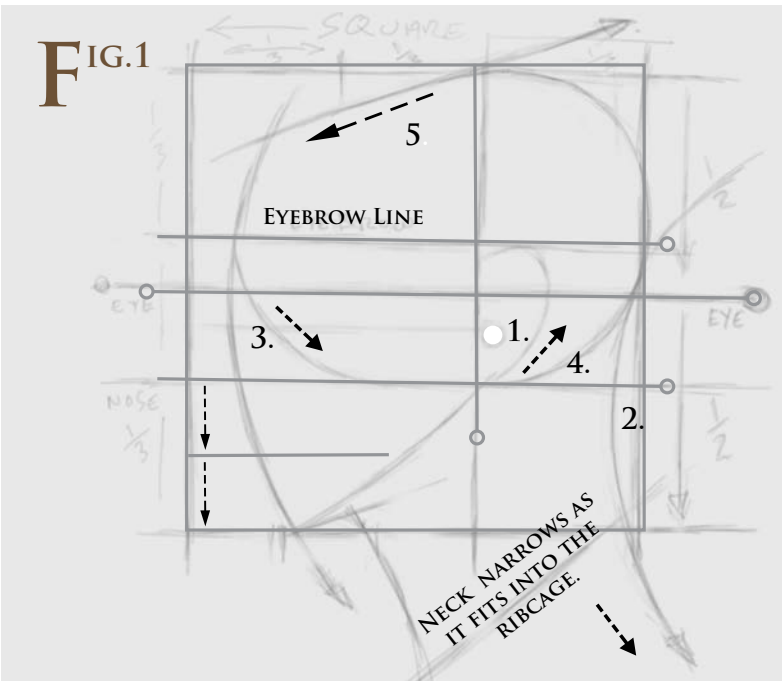


FIG.1

In profile the head is wider than the front and fits into a square shape. In this profile I've chosen to halve the lower third to place the line for the bottom of the lower lip. There are no rules to how all this works, only methods. Whatever method suits you is fine.

- Notes:
1. The ear is placed behind the last third of the head with the jaw ending where the earlobe begins.
 2. The base of the skull, the cheekbone, the nose and ear all terminate at the same line.
 3. The cheekbone tilts inward at a 45 Degree angle.
 4. The ear tilts backward at a 15 Degree angle.
 5. The average skull tends to slant downward at the top.

FIG.2

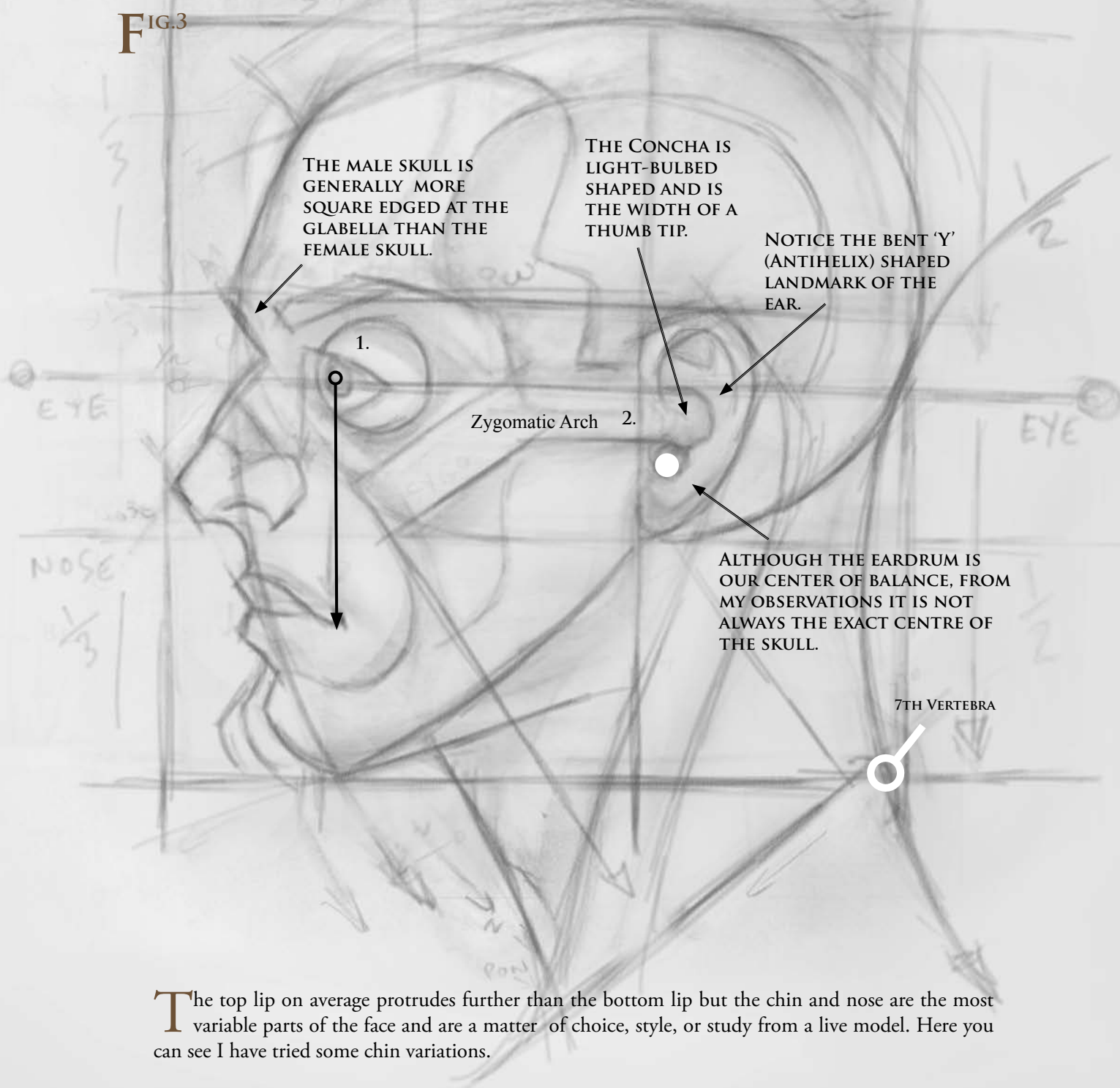
I have drawn the cheekbone and zygomatic arch as a simple graphic. Note my idea of lining up the diagonal of the cheekbone tilt with the angle of the brow ridge. It's worth projecting your own lines to see what you can find to help place objects.

At this stage the lower third could be male or female. What makes the upper two thirds more masculine are the harder edges. Generally the female forehead is softer edged at the brow ridge

ANATOMY MASTERCLASS

STEP-BY-STEP
DRAWING THE HEAD

FIG.3



The top lip on average protrudes further than the bottom lip but the chin and nose are the most variable parts of the face and are a matter of choice, style, or study from a live model. Here you can see I have tried some chin variations.

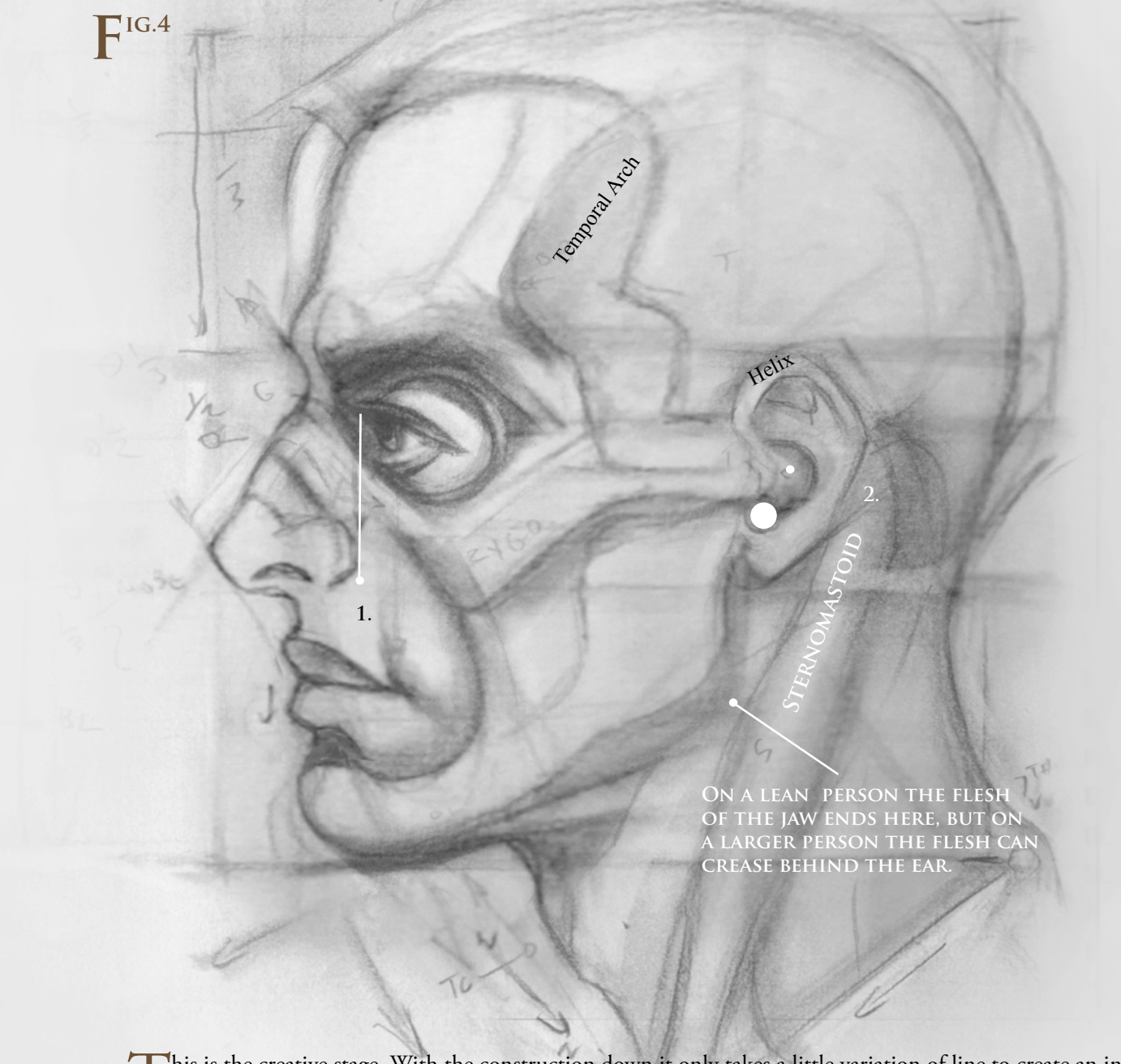
Notes:

1. A projection line dropped from the center of the eyeball will find the corner of the mouth from whatever angle the head is turned.
2. The Zygomatic Arch ends above the inner ear.

ANATOMY MASTERCLASS

STEP-BY-STEP
DRAWING THE HEAD

FIG.4



ON A LEAN PERSON THE FLESH OF THE JAW ENDS HERE, BUT ON A LARGER PERSON THE FLESH CAN CREASE BEHIND THE EAR.

This is the creative stage. With the construction down it only takes a little variation of line to create an infinite amount of subtle difference. Note the puffy cheeks and the heavier brow for instance. At this point you could choose to make the middle third lower, or lower third shorter, then vary lines within the structure to create a million different looks.

Notes:

1. The peak of the eyelid lines up with the wings of the nostrils from whatever angle the head is turned.
2. Note the Sternomastoid muscle attaches at the base of the skull behind the ear. This muscle stops the neck looking like a big tube.

ANATOMY MASTERCLASS

STEP-BY-STEP DRAWING THE HEAD

THE SKULL CAN VARY IMMENSELY IN SHAPE AND SLANT, MOST NOTICEABLY IN THE PROFILE VIEW.

THE CORNER OF THE ORBITAL BONE IS CONSIDERED THE CORNER POINT OF THE HEAD.

WHEN THE MUSCLE AND FLESH IS PULLED OVER THE ZYGOMATIC ARCH WE GET A RIDGE THAT CATCHES LIGHT UPWARD TO THE TOP THIRD OF THE EAR.

THE CHIN AND NOSE CAN VARY IMMENSELY IN SHAPE, MOST NOTICEABLY IN THE PROFILE VIEW.

Here I have made final adjustments such as widening the back of the head and arching the zygomatic bone into a shape that is still a simplified graphic but closer to reality.

It is up to each individual artist to use their own observations and taste to determine how big you want that skull at the back. Here you can see I prefer less skull at the back for the heroic type but will add more for a heavier style of character.

A look at Superman's head will show an almost flat back to the skull. At that point we are heading toward caricature rather than character. The main thing to remember is that these measurements are jumping off points. You make the final judgement as an artist to determine if you are taking things too far, or making your work more stylish. Study Michelangelo's statue of David to see stylistic proportions pushed for effect, especially those giant hands!

ANATOMY MASTERCLASS

STEP-BY-STEP DRAWING THE HEAD

By thinking of anatomy as boxes, cylinders and balls, with each shape having their own highlights and shadows you will be able to make simple construction that can be elaborated on top of to make more sophisticated drawings.

PLANES OF THE HEAD STUDY SHEET

THE HEAD IS FLATTER AT THE SIDE.

It's important to note the highlighted edge created by the flesh pulled over the Zygomatic Arch is higher than the half way point of the eye.

Highlights on the nose are more likely to be off center as the edge is on the corner, not the front plane.

Once we understand the structure of the head, the next step is to portray it as a dimensional object using the idea of planes. Think of planes as simplified corners, or turns of form. Imagining that bone and muscle have edges that catch light on the top edge and cast shadow on the bottom edge make understanding the lights and shadows on the figure less of a mystery.

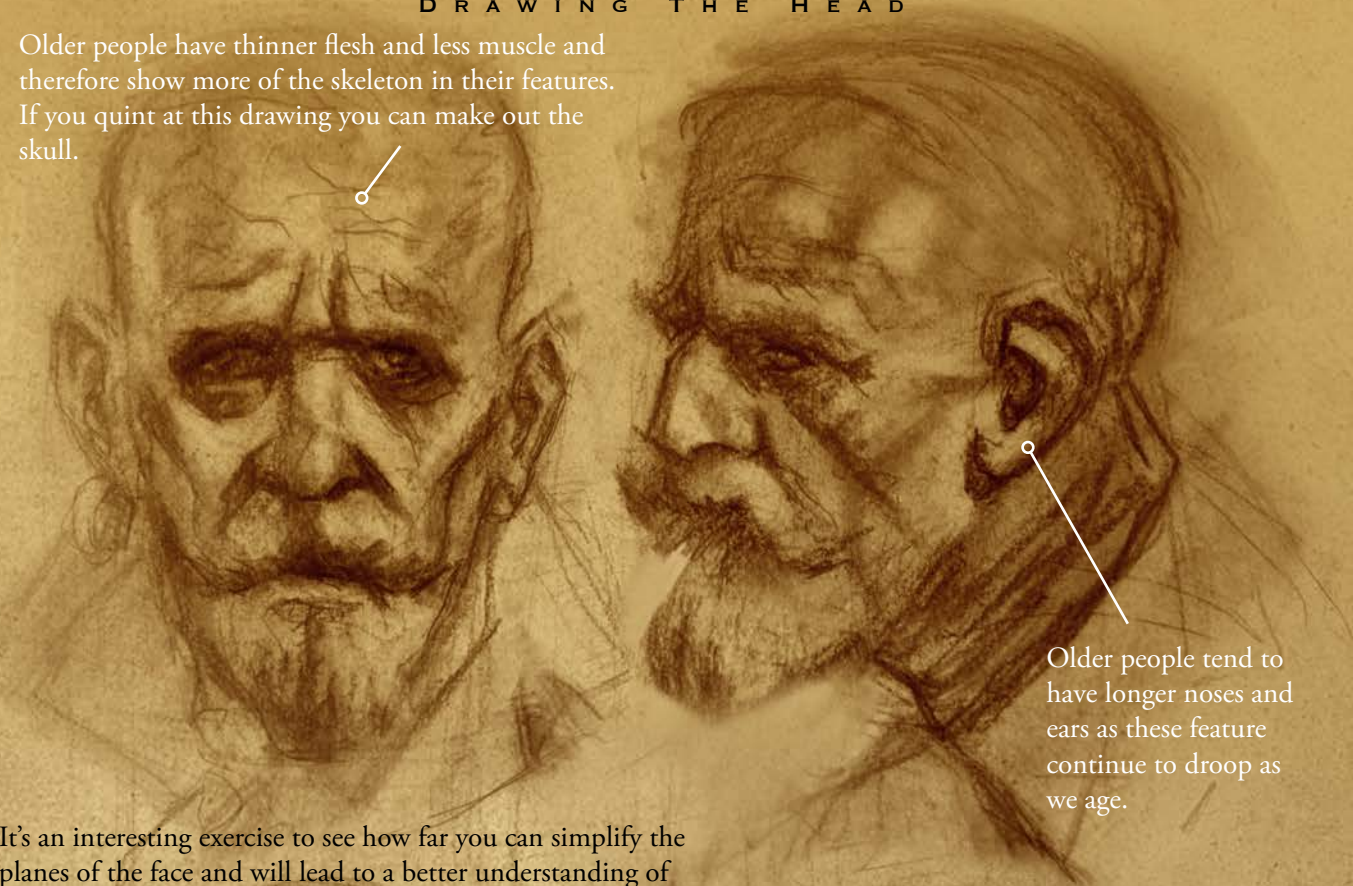
A simple thought to keep in mind for softer forms is: every time you see a highlight on a soft form you are looking at the edge of a rounded peak. When placing highlights on the face (based on 2pm sunlight) I treat the planes like steps with seven major highlighted edges, with each highlight less intense as the light diffuses.

1. The bulge of the forehead
2. The corner of the brow
3. The corner of the cheekbone
4. The bulge of the nose.
5. The edge of the top lip
6. The top of the bottom lip

ANATOMY MASTERCLASS

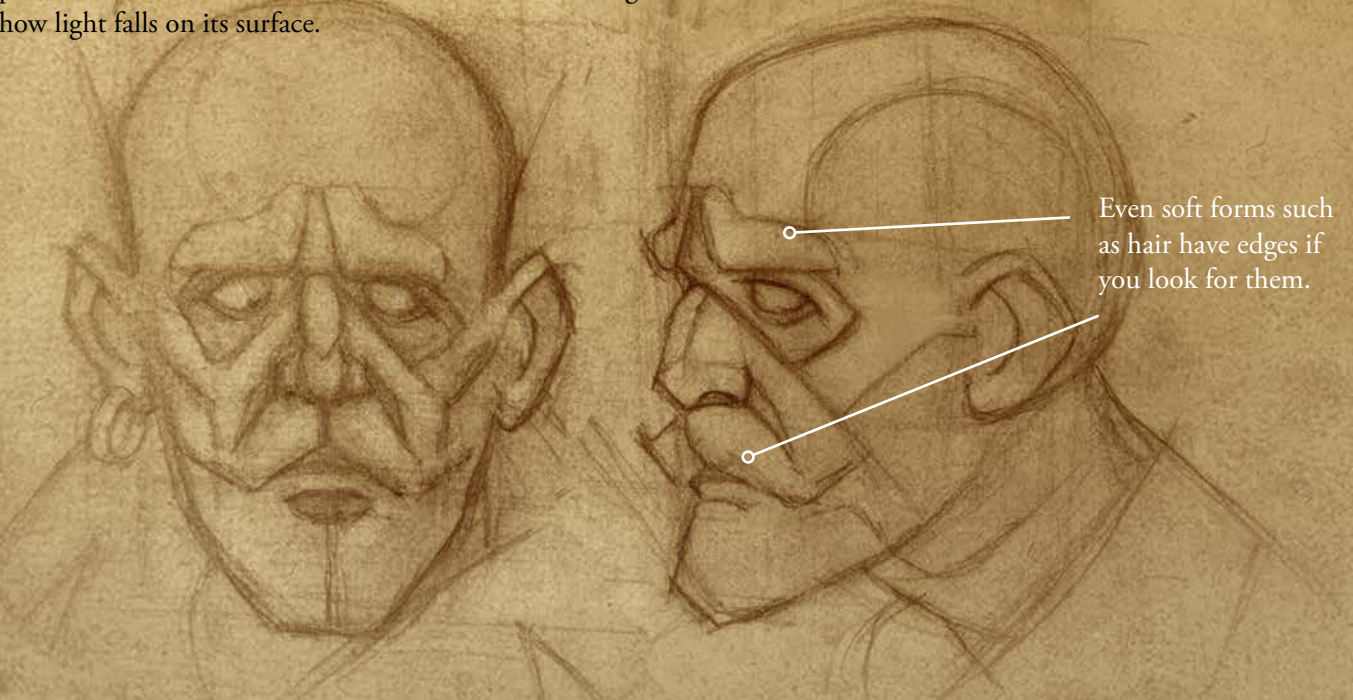
STEP-BY-STEP
DRAWING THE HEAD

Older people have thinner flesh and less muscle and therefore show more of the skeleton in their features. If you quint at this drawing you can make out the skull.



Older people tend to have longer noses and ears as these feature continue to droop as we age.

It's an interesting exercise to see how far you can simplify the planes of the face and will lead to a better understanding of how light falls on its surface.



PLANES OF THE HEAD CONSTRUCTION STUDY SHEET

ANATOMY MASTERCLASS

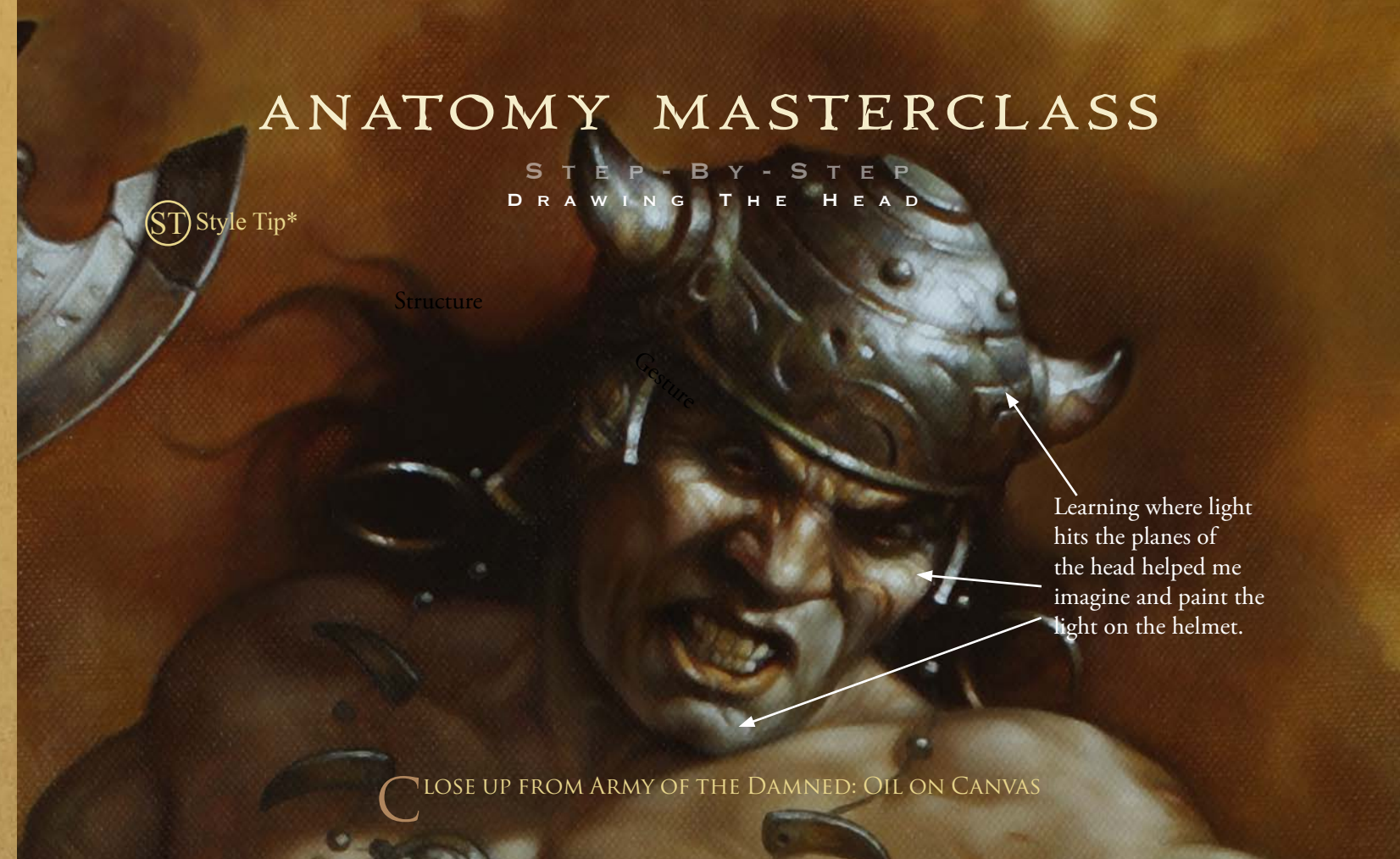
STEP-BY-STEP
DRAWING THE HEAD

(ST) Style Tip*

Structure

Gesture

Learning where light hits the planes of the head helped me imagine and paint the light on the helmet.



CLOSE UP FROM ARMY OF THE DAMNED: OIL ON CANVAS

Knowing where the temporal arch is helps me place the core shadow of the helmet.

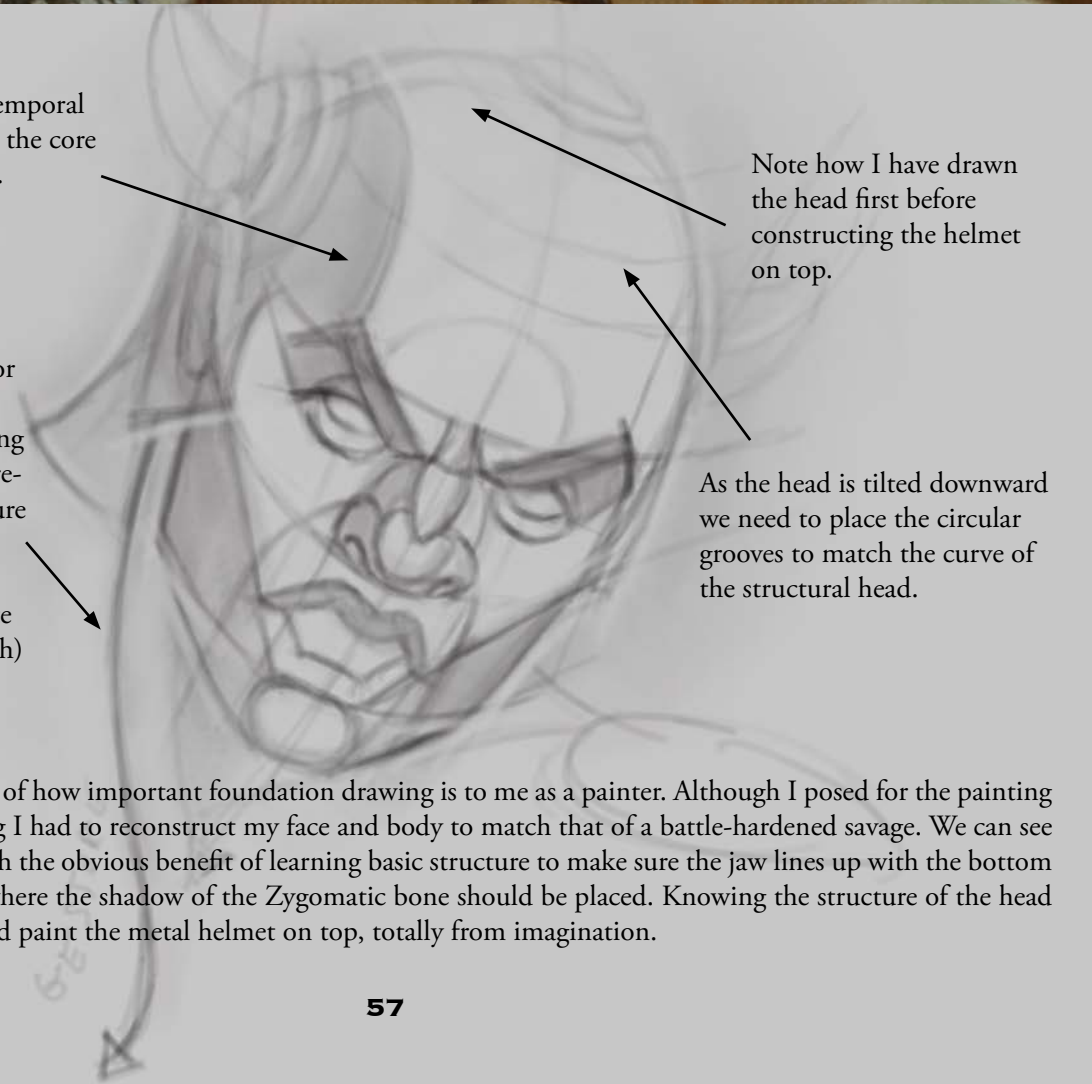
(ST)

When posing models I look for opportunities to create gestural lines. By turning the head we flex and create the natural 'S' gesture of the Sternomastoid muscle which can be pushed further to create pleasing gestural (stylish) lines in our art.

Note how I have drawn the head first before constructing the helmet on top.

As the head is tilted downward we need to place the circular grooves to match the curve of the structural head.

Here is an example of how important foundation drawing is to me as a painter. Although I posed for the painting above for lighting I had to reconstruct my face and body to match that of a battle-hardened savage. We can see in the underlying sketch the obvious benefit of learning basic structure to make sure the jaw lines up with the bottom lip, for instance, and where the shadow of the Zygomatic bone should be placed. Knowing the structure of the head allowed me to draw and paint the metal helmet on top, totally from imagination.



ANATOMY MASTERCLASS

FACES OF THE WORLD

(ST) Style Tip*

(ST) Resist the urge to over highlight. The whites give the art punch because they are used sparingly. Try to use as little white as you can and the drawing will have more power and focus.

(ST) Save your highest light for one area only (here the nose tip) Every other highlight should be less intense.

MIDDLE EASTERN MALE MODEL

(ST) Use one tone of sanguine pencil to draw all darks. Don't be tempted to use a second, darker pencil, for the darkest areas as the drawing will look laboured and lose its freshness.

(ST) Leave the paper untouched for your mid tones and keep the whites and sanguine tones from mixing, otherwise you will create an unpleasant bright pink which will kill the confident look of your drawing.

DRAWING THE FACE WITH STYLE STUDY SHEET

SANGUINE AND WHITE PASTEL PENCIL ON TONED PAPER

What is it that automatically tells us we are looking at a middle eastern face as above? The headdress is a giveaway, and the beard further enforces our perception, but I would recognise the man above as middle eastern even in a suit. The clues are in the details. The brow is heavy, the nose long, with a strong bridge. The bone structure is noble and the eyes filled with wisdom. This man could be a Bedouin chief. Although not every middle eastern face looks like this, the structure is very common for that region of the world.

The drawings on the opposite page refer to common genetic facial structures and should be treated as a general jumping off point – just as the European face was in the previous step-by-step.

The main thing to remember when drawing different races is to seek the truth and draw what you see. With serious study you will not only avoid racial stereotypes but will draw figures that show our common humanity.

ANATOMY MASTERCLASS

FACES OF THE WORLD

Mongolian Male model

Australian Aboriginal Male model

Notes for drawing common Asian faces:
1. Facial hair is sparse and dark.
2. The glabella has a smooth curve.
3. Eyebrows tend to fade quickly at sides.
4. Cheek bones are high.

Notes for drawing common Aboriginal and South Sea Islander faces:
1. Hair tends to be large curls.
2. The brow is pronounced.
3. The profile is very strong with the forehead and chin both receding back quickly.
4. Lips are full and pronounced
5. Nose short and broad.

Notes for drawing common African faces:
1. Hair tends to be curly and tight.
2. The glabella has a smooth curve.
3. The forehead is large.
4. Lips are full and pronounced.
5. Nose is broad.
4. Cheekbones are high.

Nigerian female model

FACES OF THE WORLD STUDY SHEET

THE ANATOMY of STYLE

S K E T C H B O O K

For me growing up no romantic notion could surpass an artist traveling the world. Like most dreams it seemed unrealistic, but for dreams to come true they must first be dreamt. I hit on a thought that seemed so arcane that I wondered if such a path still existed in the modern world... I joined the merchant navy. For two years I sailed the world, sketchbook in hand. Those two years were filled with a lifetime's experience and toughened me up to tackle London alone when I returned to dry land.

A sketchbook can be carried in a small satchel with all the drawing materials you need. It is light and you can sit anywhere and enjoy one of life's greatest luxuries... drawing for the sheer joy of it. The sketchbook was my constant companion, and a reminder I was now an artist, maybe not a professional one, but an artist none the less.

My advice is to draw every day and practice your foundation skills, over and over, until drawing is your second language. With your sketchbook by your side you will earn that freedom. It is also a great social gift so if you are alone in a city you will soon find friends. People talk to artists, because deep down most people enjoy art. Just give someone a portrait as a present, or draw a cartoon for a kid, and witness how deeply people appreciate art.

Part 3:

THE CONSTANT COMPANION

“DRAWING IS NOT FOLLOWING A LINE ON THE MODEL,
IT IS DRAWING YOUR SENSE OF THE THING.”

Robert Henri (1865 – 1929)

SKETCHBOOK

THE CONSTANT COMPANION

CHARCOAL AND CONTÉ CRAYON ON BUTCHER'S PAPER

Sketchbooks come in all sizes and prices, depending on the paper quality. A high price does not always signify the best quality, as I find the expensive glossy paper sketchbooks do not take dry media well. Sketchbooks with thick paper are great for doing watercolour sketches – as the paper will buckle less – but you will get fewer pages for your money. The decider on the type of sketchbook you need comes down to the kind of drawings you intend to do. If you are just starting out I suggest you buy the cheapest sketchbook, which is newsprint (also called butcher paper). Drawing on cheap paper will make you less precious about each drawing, and will free you up to draw more.

The importance of sketching can't be overestimated and it should be treated as artistic exercise – just as an athlete needs to be in shape in order to perform at his or her best. If I take a month off from painting for instance, I'll become a little rusty, but it's not noticeable in the grand design of the painting; but if I take a week off from sketching, my drawings look sluggish and amateurish. If I take a month off and then have to draw in front of an audience you may as well hand my pencils to a terrified child and ask them to draw, as the results will look the same.

SKETCHBOOK

ARTIST ON A BUDGET

ST Style Tip*

When I was very young I drew on the back of old wall-paper rolls or on the pavement with chalk. I was always finding some way to draw without money. When money was tight as an adult I looked at other means. If you find a quality sketch pad is outside your budget then a roll of Butcher's Paper/Newsprint Paper may not be. There is no cheaper way to buy paper, and no better surface on which to draw with charcoal.

ST I will often wipe back drawings with tissue paper to ghost them back as on this page, then continue drawing on top. If one drawing stands out I might tweak it further after the model leaves.

If you are down to your last sheet of butcher's/ newsprint paper and out of cash you can wipe your charcoal drawings right back with a chamois cloth to get an almost image free surface to draw on top of. A lot of my butcher paper pages have ghosts of twenty or thirty figures hidden in the background.

CHARCOAL DRAWINGS ON BUTCHER'S PAPER

On the following pages are some sketches I made during trips New York, and in life drawing meet-ups in my home town. When I visit a city, my first thought is, 'Where are the life drawing venues?' No matter what stage you are at with drawing, once you are in a life drawing class you are with your own kind and everyone is there to help and support you. So show your work around and you will have instant advice to help you improve – and also instant friends.

SKETCHBOOK

SKETCHING AS THERAPY

EVA



CHARCOAL DRAWING ON BUTCHER'S PAPER

You can think of your sketchbook as not only a visual diary but also as your artistic therapist. For instance I would rather not draw at all than draw car engines, which proves we draw for deeper reasons than simply making marks on paper.

I grew up on adventure novels and movies but was trapped in a politically oppressed, unromantic environment. Every drawing I created as a youth filled my soul with the exotic adventure missing in my real world.

I remember a friend who had produced a gallery show based on many years work, then on opening night realised he had wasted those years painting art he had no emotional connection to. Look through your sketchbook when it's filled and ask yourself why you drew what you did. Once you discover the inner reasons for drawing you can infuse deeper meaning into your work by hinting at certain emotions such as betrayal and sacrifice, which are themes I return to over and over in my paintings. This is known as allegory and will add richness to your work. Trying to exorcize your emotional self in a series of paintings could take years, but by expressing yourself in sketches you can explore countless emotions, and find out what direction to take your art in a shorter time.

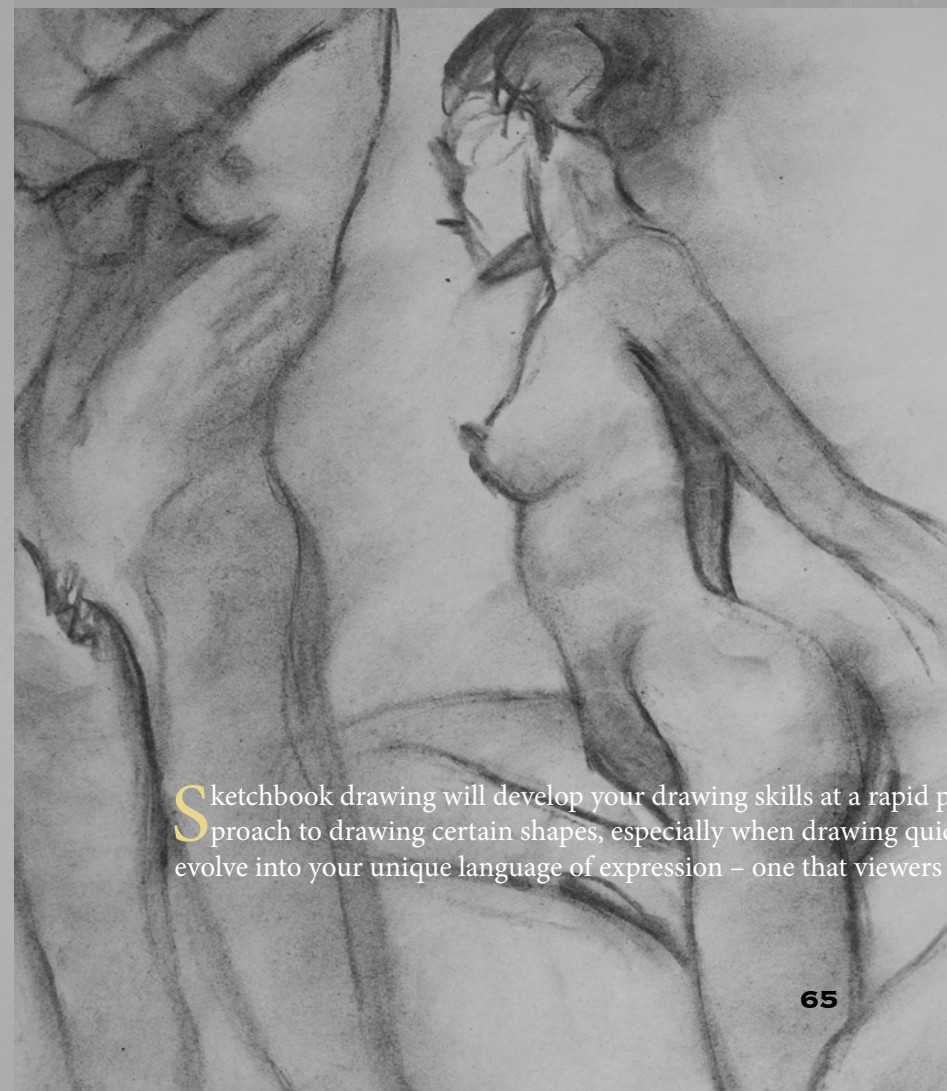
SKETCHBOOK

YOUR ROAD TO STYLE



20 MIN CHARCOAL DRAWING ON BUTCHER'S PAPER

JOANES
EVA



Sketchbook drawing will develop your drawing skills at a rapid pace: it will also develop your individual approach to drawing certain shapes, especially when drawing quick gestures. Constant sketching will eventually evolve into your unique language of expression – one that viewers will recognize as your 'style'.

SKETCHBOOK

YOUR STUDY JOURNAL

FIG. 1



TONED SKETCHBOOK PAGE: SANQUINE AND WHITE PASTEL PENCILS

As you get more experienced you may want to buy a more specialist sketch pads such as watercolour or oil painting pads, which are great options for adding wet medium, but as our primary focus here is drawing you may like to try toned paper. Toned paper pads are usually tan or mid-grey. Treating the surface as a midtone allows us to place darks and highlights either side to create drawings that give the illusion of depth.

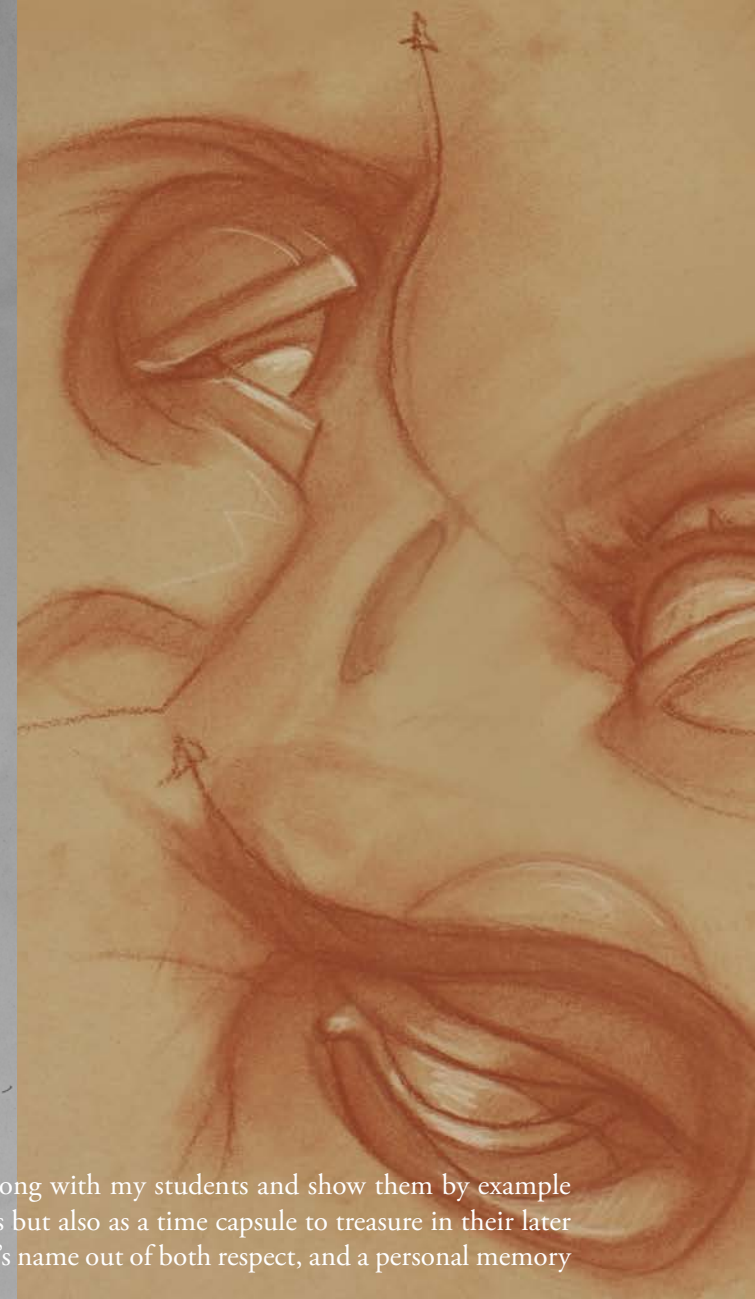
On this sketchbook page I am refreshing my knowledge of drawing the head, and exploring new methods to remember the planes of the skull underneath. By constantly drawing and redrawing you make it easier with each revisit to draw better and with more conviction than before, but we must remember one thing, we must always challenge ourselves to draw better each time by continually studying the form. For instance if you look at Fig.1 and take a moment to see where the teeth are placed and notice that the lower teeth end where the chin juts out. If I was not to take those kind of notes my mind might tell me they end where the lip stops.

A friend of mine once financed a trip across Europe by drawing famous people on pavements with chalk and living off tourists tips. He got more tips when he drew Clint Eastwood in his cowboy hat and cigar, so he stopped drawing the other figures. He drew Clint Eastwood so many times he no longer needed the photo reference. To his delight he got more tips as people watched him draw Clint seemingly out of thin air. When he returned home he noticed in his holiday photos that each Clint Eastwood he drew had become more and more abstract until it no longer resembled the actor at all. The transition had happened over such a long period he hadn't noticed just how much information he had forgotten. The moral of this tale is to not rest on your laurels but to update your study constantly.

SKETCHBOOK

THE TIME CAPSULE

EYE STUDIES: TONED SKETCHBOOK PAGE: SANQUINE AND WHITE PASTEL PENCILS

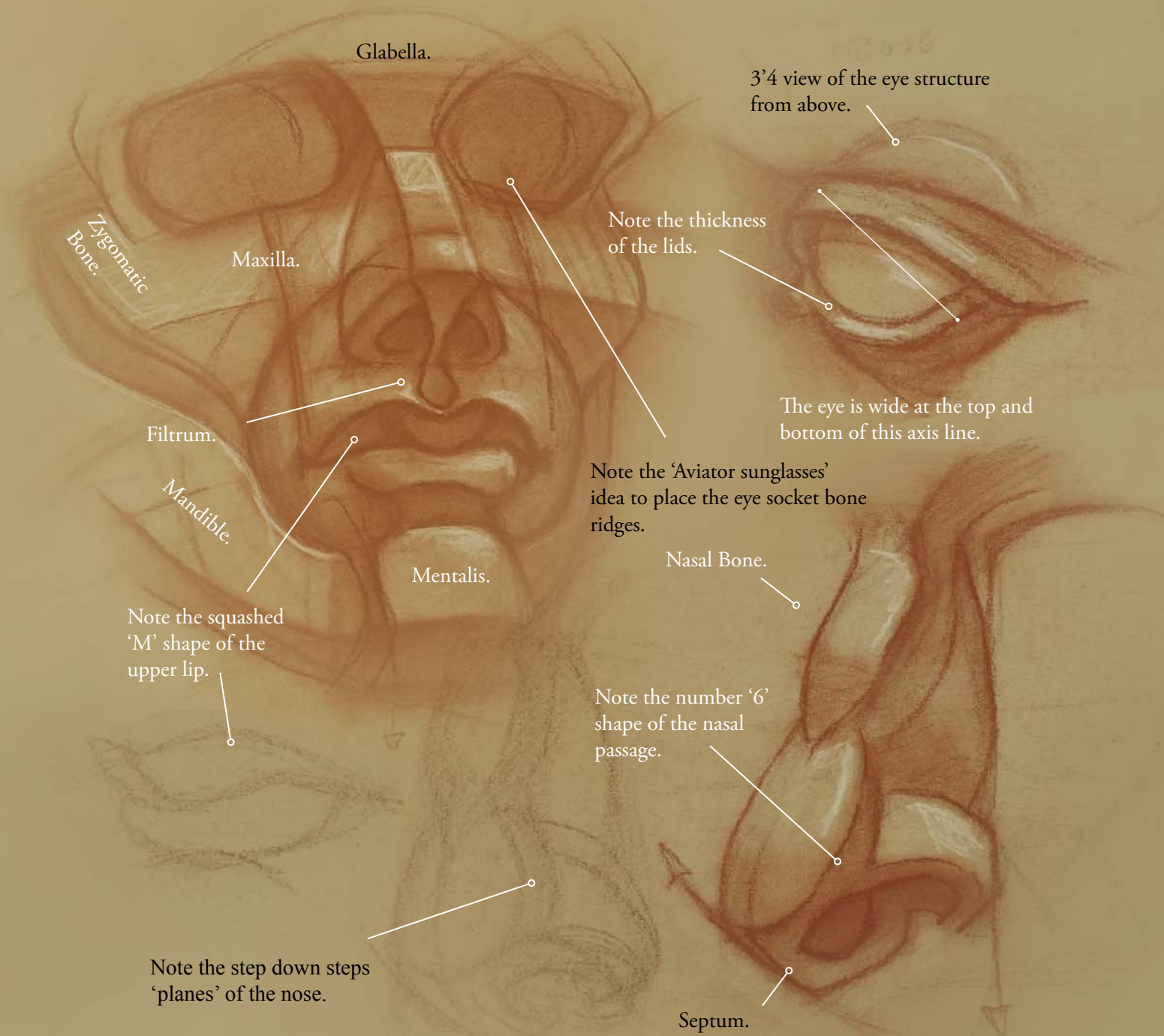


WILLOW CHARCOAL ON NEWSPRINT PAPER
3/4 VIEW CONTRAPPOSTO STUDY

When I teach a class I will, when time permits, study along with my students and show them by example how to use their sketchbooks as not only study records but also as a time capsule to treasure in their later years. Therefore I date my drawings and note the figure model's name out of both respect, and a personal memory of time and place.

SKETCHBOOK

THE STUDY OF STATUES

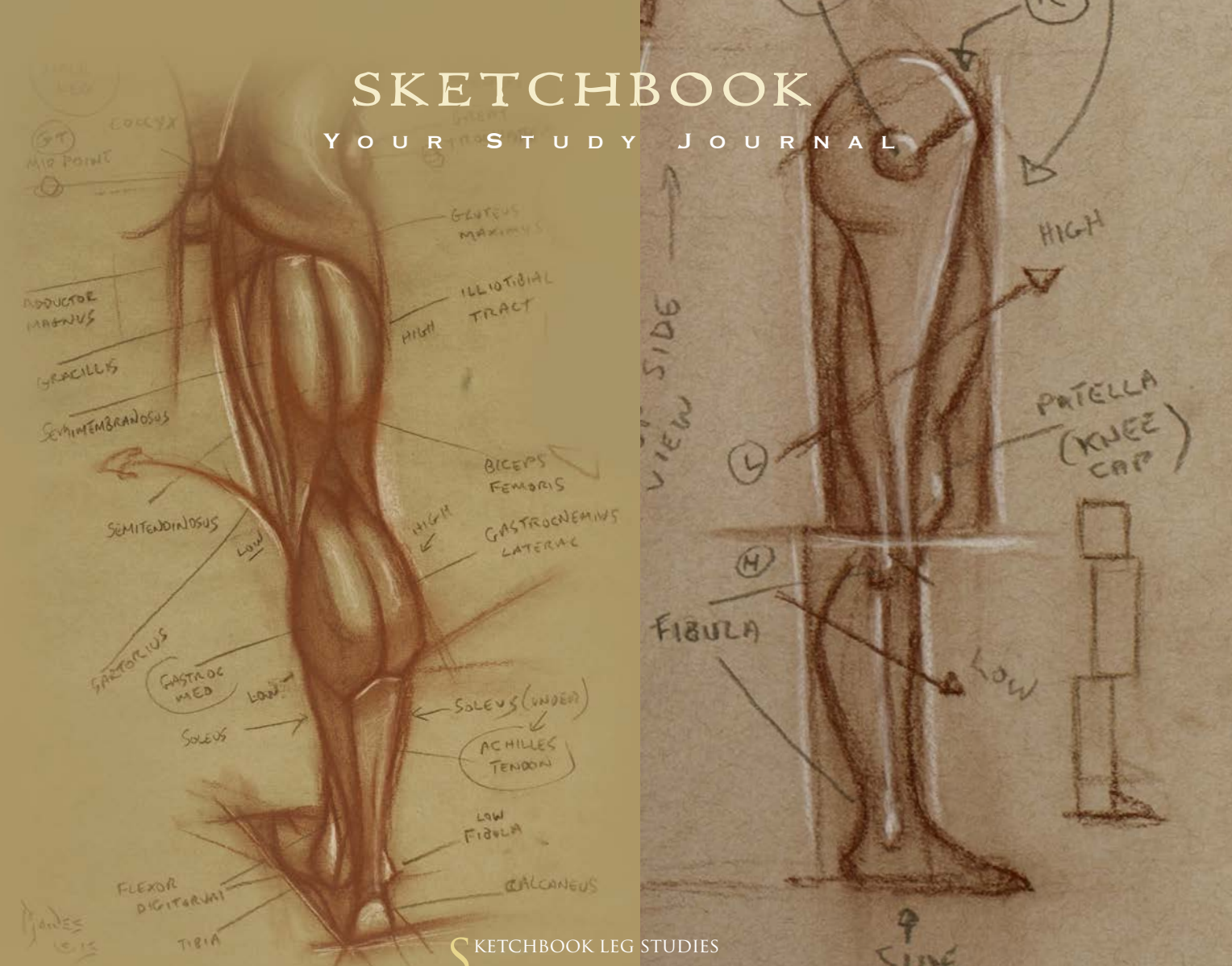


Here I'm testing out new ways to remember the landscape corners of the face from underneath. Although these drawings are from imagination they are honed from years of study. An excellent way to study this kind of form is with a visit to a museum or park that has statues.

Part of the reason I advise my students to draw old master statues is that they have stronger light and shadow than flesh. Drawing from statues is your chance to study a realistic a figure in black and white form (value) without the confusion of colour. Another plus is they stand still and you can sit underneath. So it's worth taking your sketchbook to the art gallery and spend some quality time drawing.

SKETCHBOOK

YOUR STUDY JOURNAL

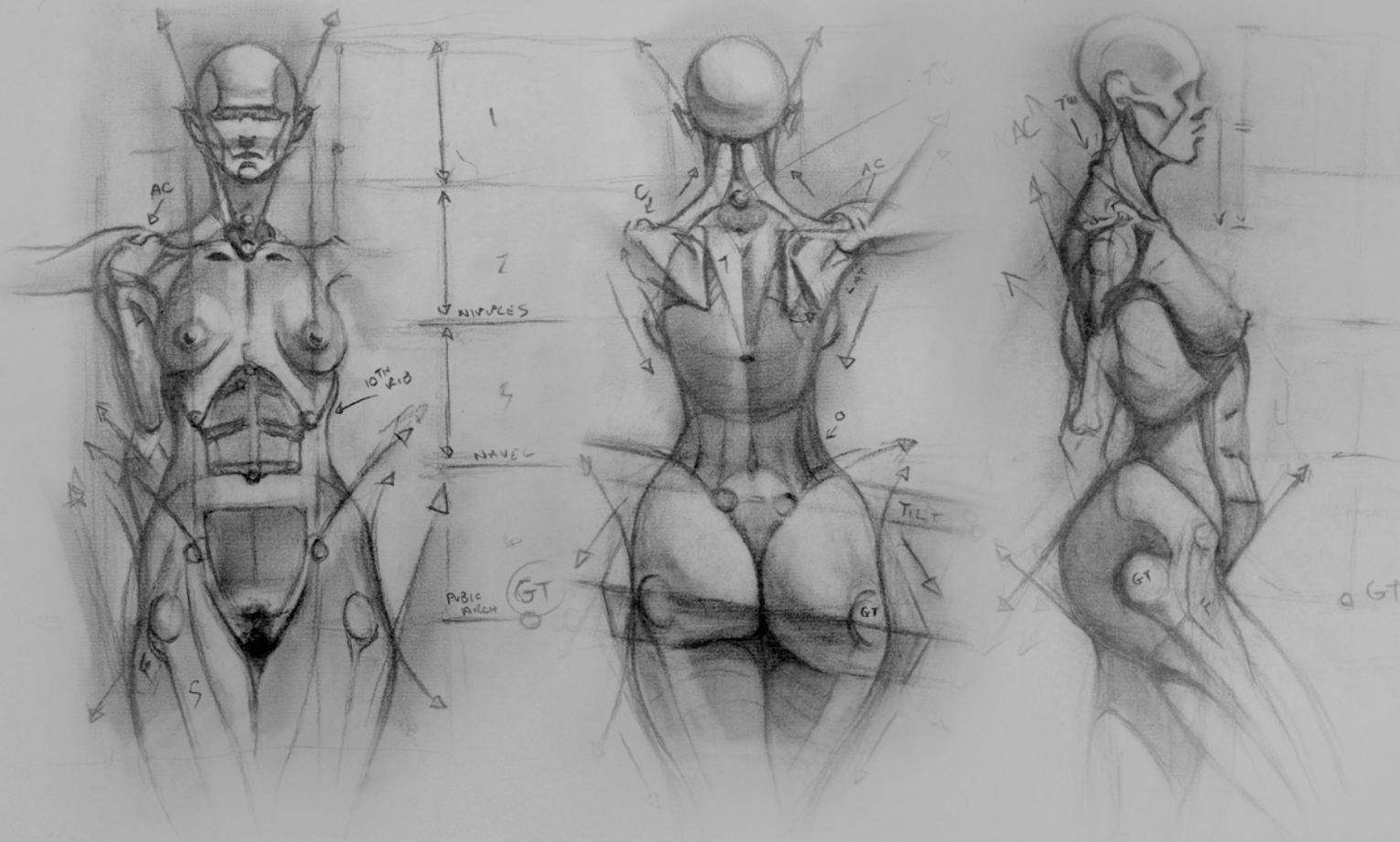


SKETCHBOOK LEG STUDIES

Sketchbooks are great for taking anatomical notes and trying out ideas. As the sketchbook is not meant for public viewing it truly becomes your artistic companion expressing your thoughts ideas, and possible visions for future drawings and paintings. The most expressive way to draw is to draw like no one is watching.

ANATOMY MASTERCLASS

DRAWING THE TORSO



In the following demonstrations I will draw the simplified structure underneath the three drawings above. Although rendering details can be therapeutic and satisfying, it's the last thing I consider. To tackle detail and structure at the same time is a recipe for stiff and confused drawings. I often demo for my students in as simple a manner as possible then tinker away in the background until I have a final detailed drawing for them to photograph as reference. The reason I break the lesson before the detailing stage is because they will get hypnotised by the detail and forget the more important structural part of the lesson. Best to get them drawing the structure while it's fresh in their minds, then they can always pop a glance over as I draw along with them.

I believe anyone can draw details, and often find excessive detail is a cover up for mistakes, therefore I see many students rush the structural foundation of drawing in order to reach the 'crowd pleasing' detail end of business. Ironically, once structural foundation is learned we realise how little detail matters in successful drawing. What matters most is drawing with solid structure and style, with detail being the icing on top, added generously or not, depending on taste.

The drawings above are worth studying in conjunction with the following steps to understand how important the simplified structure is as a solid foundation. The benefit of drawing the figure from a basic foundation is we can either stop at any point and still have a nice drawing, or render as much as we please.

ANATOMY MASTERCLASS

STEP - BY - STEP
DRAWING THE TORSO

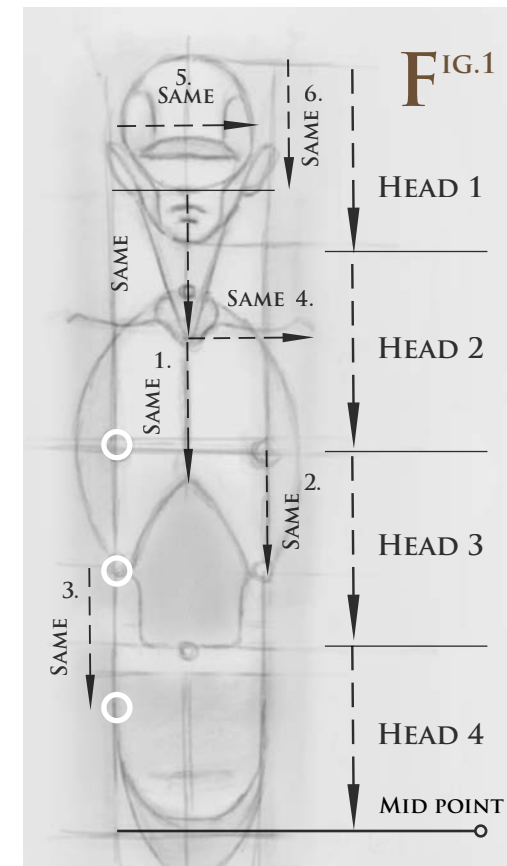


FIG.1

Our first concern when drawing anything is basic proportion, but we can break this down to better commit it to memory. The head can serve as a basic measurement, and using an eight-head-high figure is a simple way to do this. So to start with, we can measure four heads from the top of the head to the pubic arch and great trochanter bone. Another very handy measurement is a basic hand length, which is also the same basic length as the distance from the top of the head to the bottom of the nose, and from the nose to the pit of the neck.

Note: Basic hand lengths on the torso are:

1. Sternum
2. Nipple to tenth rib
3. Tenth rib to Iliac Crest
4. Clavicle
5. Width of head
6. Crown to bottom of nose.

Also note at the back of the torso the Length and width of the scapula are also this same basic measurement

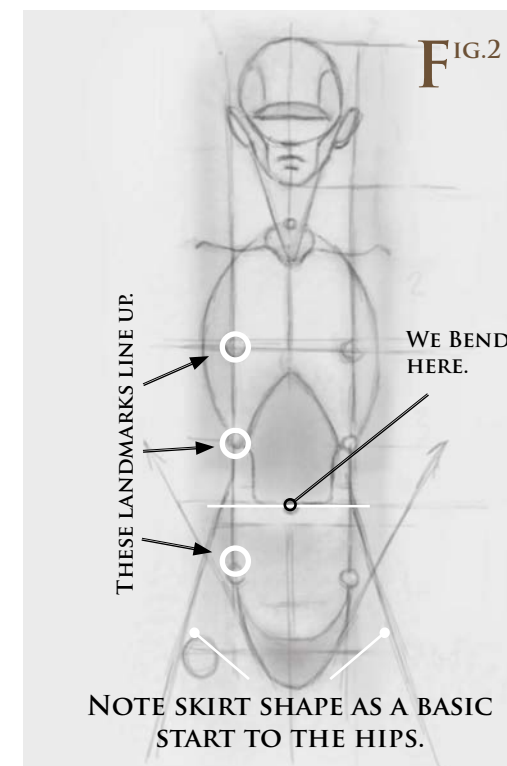


FIG.2

So with the four heads committed to memory we need to think of landmarks. The three dots in Fig.2 represent three landmarks most easily spotted on the front of the torso. They are:

1. The nipples
2. The tenth rib
3. The Iliac Crest

Note that the three landmarks line up. Another landmark to note is the fold of the stomach. This is where we bend. The fold corresponds with the bottom of the upper abdominals. It should be noticed that the navel is usually located just below that point, or even on it, which is much more simple to remember.

Notes:

1. The female ribcage is more narrow than the male ribcage
2. The lower abdominals of the female jut forward more than the male and have a more obvious ledge.

ANATOMY MASTERCLASS

STEP - BY - STEP
DRAWING THE TORSO

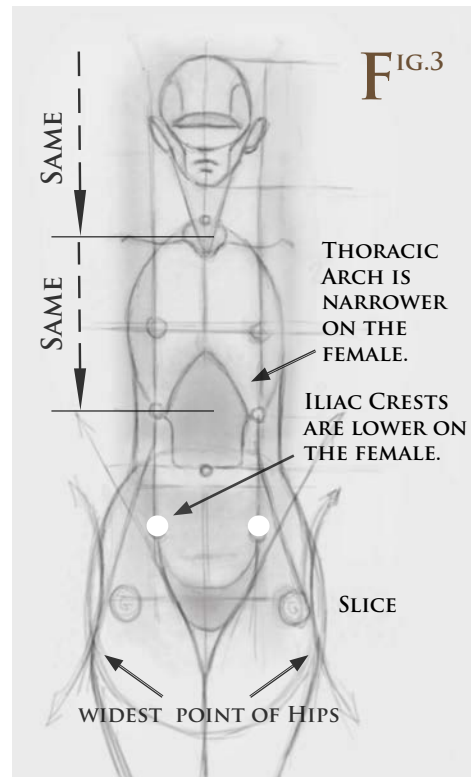


FIG.3

When drawing the female figure one major difference compared to the male figure is seen in the hip region. The crest of the hip is a general landmark distance, as I mentioned earlier, but as with all the landmarks we must mark them first where we know they exist generally, and then adjust them slightly – not only for male or female but also for the variations within individual people. We all know people with big heads or short legs, but starting with general landmark distances makes drawing all types of people an easier task.

In this drawing of a female, one major adjustment that needs our attention is the lower iliac crest. I like to start my figure drawing class with a lean female figure. Under a strong light a lean female figure will show very prominent shadows at the crest of the hips – as highlighted here. Note also here how I have cut two curved slices into the hips – this indicates a more realistic hip shape due to the muscles all round the great trochanter of the femur bone.

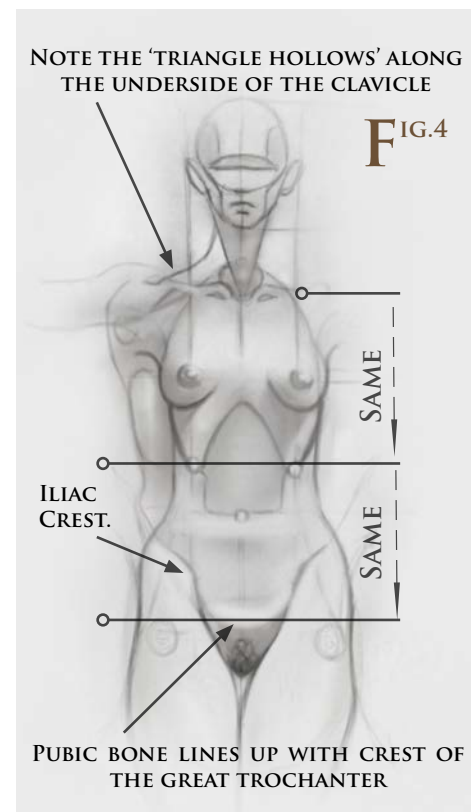


FIG.4

Another difference between the female and male is the shoulders. Not only is the male broader generally but the clavicles tend to be straighter on the male, but not always. Note the triangular shapes of the thoracic arch and the separation between the pectoralis and the deltoids. There are shapes throughout the body that will always be there when you know where to look. Make visual notes on your own drawings and this stuff will stay with you forever.

Note my arrows indicating similar distances. There are many ways to eyeball proportion and you can pick and choose what is best for your personal memory bank from my tips throughout this book.

Note even on the female figure that the shoulders are wider than the hips. Any variation you see in this ratio in real life is created by a combination of fat and muscle.

IMPORTANT NOTE! These are all basic proportions and no one person will fit them exactly. It is up to you to learn them then decide how use them to fit the figure in front of you or the figure in your imagination.

ANATOMY MASTERCLASS

STEP - BY - STEP
DRAWING THE TORSO

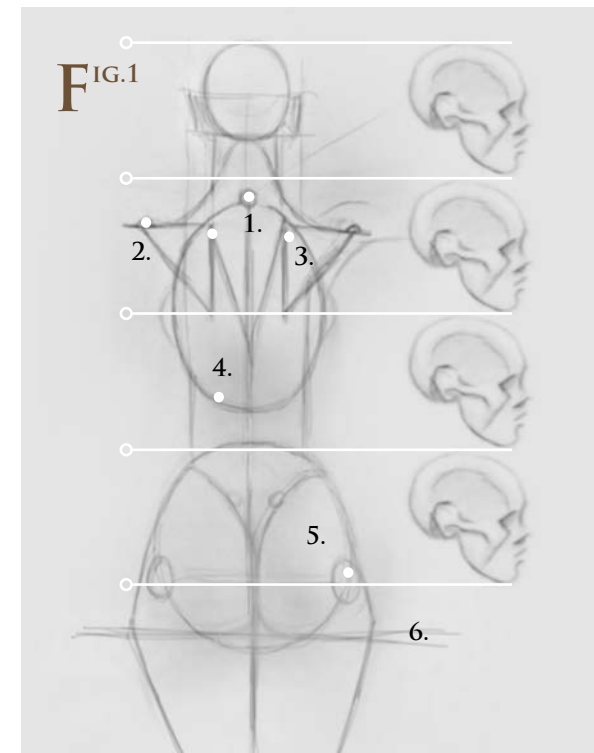


FIG.1

The back of the torso appears longer than the front, due to the gluteal folds falling below the great trochanter. This is true for both male and female figures. I'm drawing the female form with some extra emphasis on the feminine shape, to better understand the shapes. This would be a very athletic woman with wide hips. The construction can be reduced to simple tubes. The torso is, on average, four heads long.

Note the construction as simple tubes and also note the landmarks that I always look for first:

1. The nub of the 7th Vertebra
2. The peaks of the Clavicle
3. The dimples of the Scapula
4. The curve of the Rib cage
5. The dip of the Great Trochanter
6. The 'short skirt' line of the Gluteal Folds

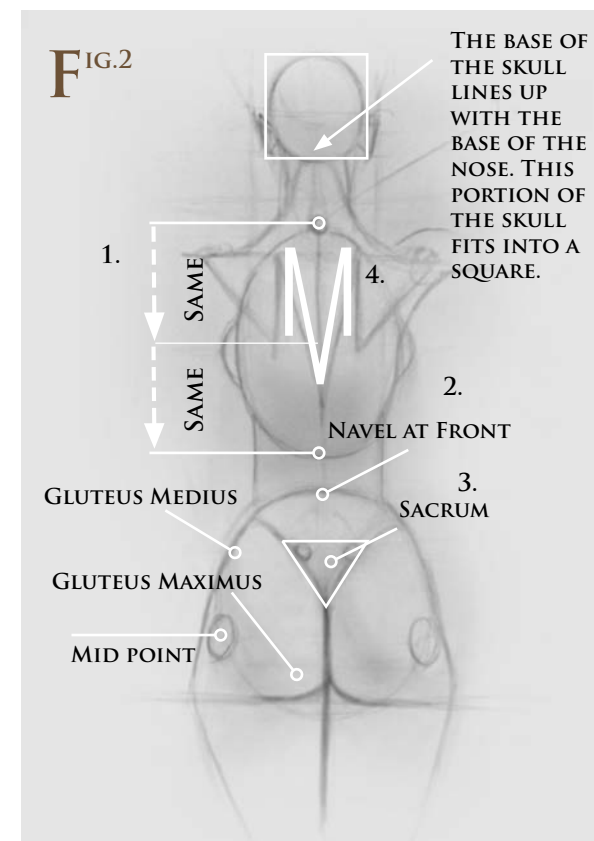


FIG. 2

Note the "short skirt" shape I've drawn to start the hips on this female figure. Starting with simple shapes will keep your drawing more solid than trying to draw all the lumps and bumps in one hit.

Here I'm drawing the gluteal folds under the great trochanter landmark. These buttocks, although large, are also pert and therefore high. Buttocks, especially on the female, can vary immensely. A young gymnast for instance will have less fat on the gluteus maximus and very developed gluteus medius, which can result in a boyish shape to the hips. Study different types of female figures to see these changes.

Notes:

1. The distance from 7th Vertebra to bottom of Scapula is the same down to the bottom of the Ribcage
2. Three heads down shows the waist and lines up with the navel at front
3. Note the 'G' String shape of the Sacrum
4. The 'M' shape of the Trapezius muscles and the Scapula Blades.

ANATOMY MASTERCLASS

STEP - BY - STEP DRAWING THE TORSO

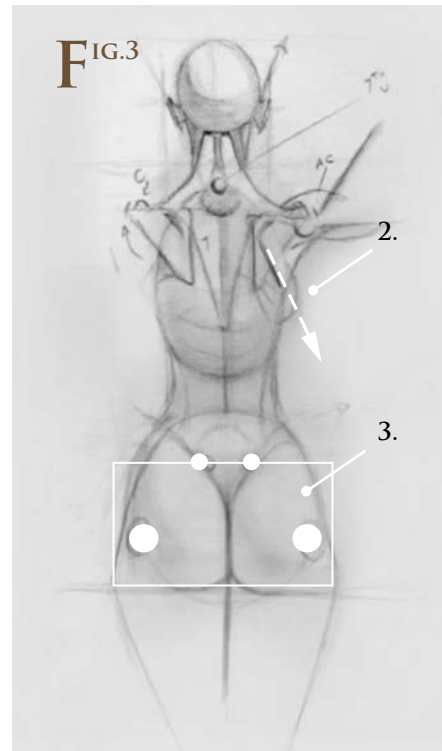


FIG.3

What must be remembered about the back is that the hips are fused. Although the Scapulae can work independently the hips can only tilt and twist as one unit.

A great landmark of the back is the high bikini shape of the Sacrum and its dimples. The dimples are generally more pronounced on the female figure but can also be pronounced on a lean male.

The great thing to note is that the Sacrum dimples run parallel with the Gluteal folds when both legs are straight as in Fig.3, but when one leg is relaxed the dimples will tilt as in Fig.4. This is your clue to both tilt the line of the buttocks and also to note the dips of the Great Trochanters. Think of the hips as a rigid box containing these four points.

Landmark Notes:

1. As the arm is raised to shoulder height and above the blades of the Scapulae will angle outwards.
2. The alignment of the Trochanters and Sacrum Dimples.

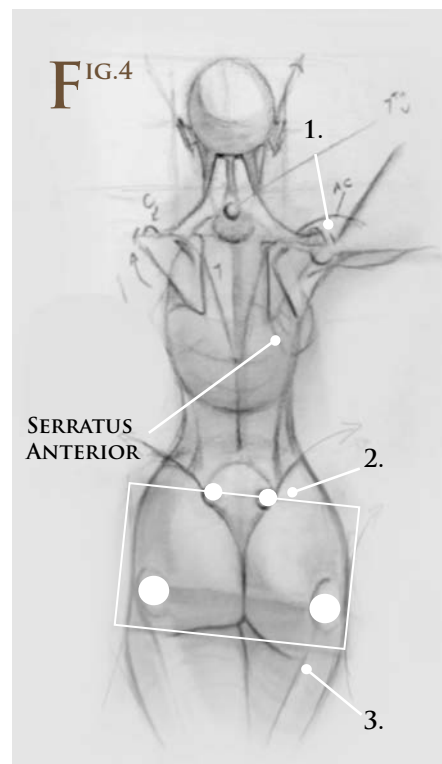


FIG.4

Time to touch upon how the bones and muscles, and their actions, affect the creases and folds of the skin. Note the pinching of flesh where the Acromion Process 'bites' into the skin on the Deltoid, and the creasing of the buttocks as the hips move.

I have indicated the Serratus muscles that bulge below the Scapula. It is the Serratus that grab onto the first nine ribs like fingers that enable the great mobility of the Scapulae, enabling each separate scapula to float independently above the Ribcage.

Landmark Notes:

1. Note the pinch of the Acromion Process.
2. Note the Sacrum dimples line up with the tilt of the great trochanters.
3. The gluteal fold of the relaxed gluteus maxinus will be lower and rounder due to the fact that is no longer being compressed flat by the muscles of the lower leg.

ANATOMY MASTERCLASS

STEP - BY - STEP DRAWING THE TORSO

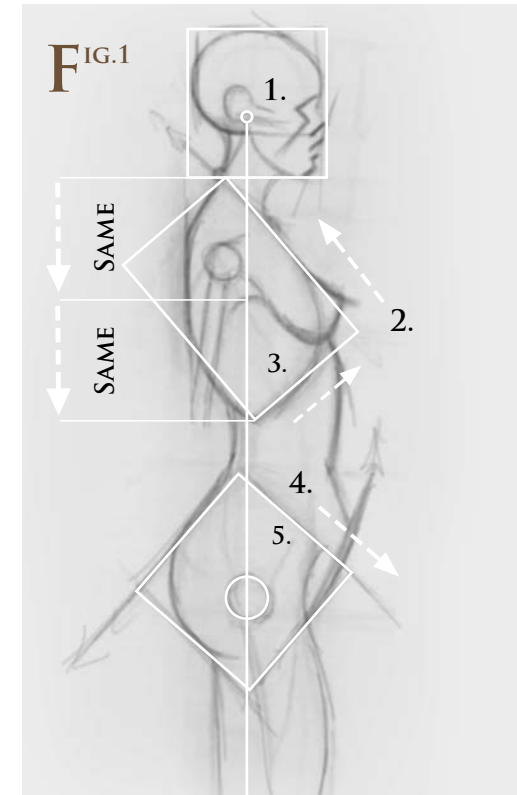


FIG.1

FIG. 1

If we think of the torso as two tilted boxes that are trying to counterbalance one other, we will understand contrapposto. The body is in a constant state of counterbalanced flux. Think of the head as the bauble that both boxes are trying to balance with, in union. Note that in this profile drawing, the head fits into a square.

NOTES

1. The ear is our centre of balance.
2. The ribcage tilts backwards.
3. The ribcage is one and two-thirds of a head long.
4. The ilium (hips) tilt forwards.
5. The female ilium is more tilted and broader than that of the male.

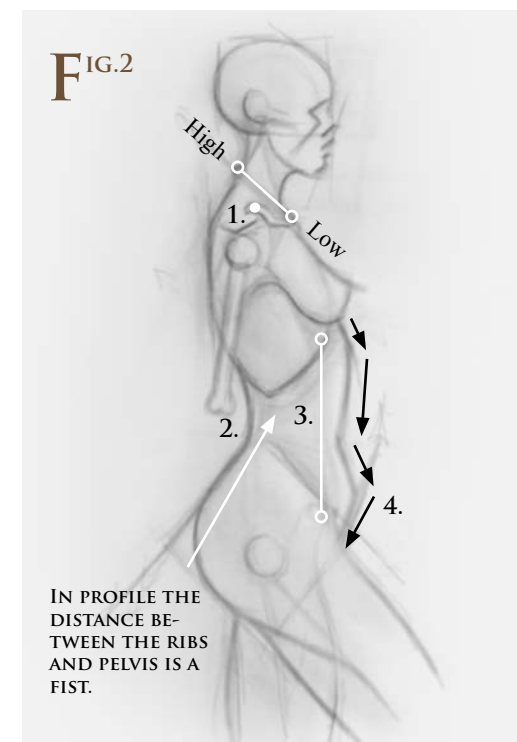


FIG.2

FIG. 2

When one leg relaxes the Ribcage and Hips tilt toward each other. The head will also tend to tilt slightly toward the hip or exaggerated if someone is showing attitude. The two masses of hip and ribcage can almost touch at the side but will show instead a bulging lump of oblique muscle and fat.

Notice how high the Ribcage is at the back. Think of a shirt collar to understand the slant at the top of the Ribcage. This is the point to study the angled ridges of the abdominals

Notes:

1. The Scapula bone ridge pops above the Acromion Process
2. The spine is most curved at the lower back between the Ribcage and the Hips
3. Peaks of tenth rib and Iliac crest at front.
4. The lower abdominals of the female have a more obtuse angle than the male

ANATOMY MASTERCLASS

STEP - BY - STEP
DRAWING THE TORSO

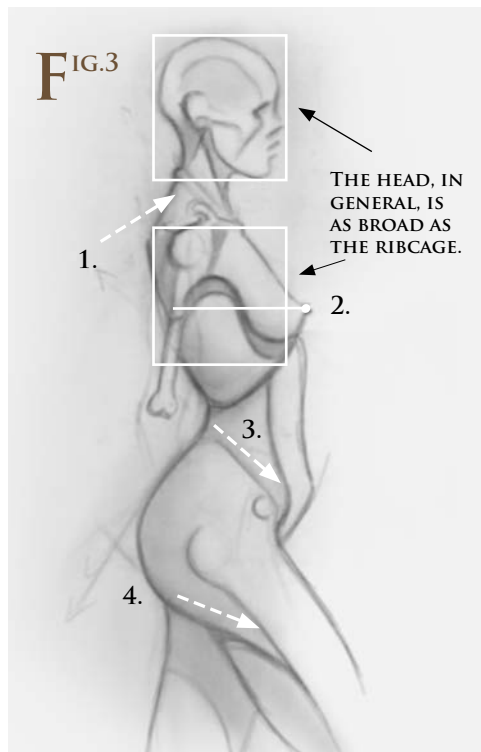


FIG.3

Now that we have got our basic proportion down, we can start adding a little style to the drawing. By making the head smaller than average the figure will appear more heroic. The head, on average, is as broad as the ribcage, but with muscle or breasts on top it can seem much bigger. Most artists will idealize the form – usually by making the head smaller and the lower leg longer.

Get to know the flowing straights and curves of the form – such as the long, languid line of the top of the breast, followed by the quick curve underneath; or the big curve of the gluteus maximus and then the long curve as it attaches to the underside of the femur. To draw with style, accentuate what you know.

NOTES

1. Acromion process of the shoulder tilts up.
2. The shadow of the deltoid lines up with the nipple.
3. The obliques bulge forwards at the iliac crest.
4. Gluteus Maximus attaches to the underside of the femur.

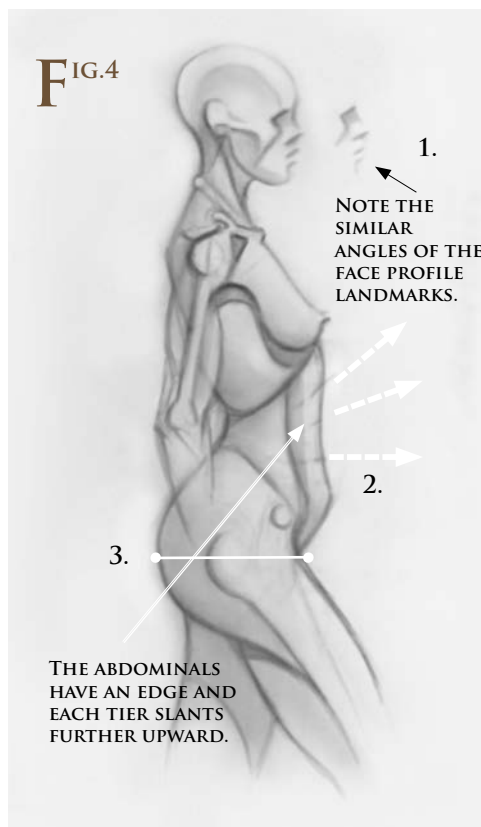


FIG.4

At this stage we can really feel the tension of the abdominals and the obliques acting as the elastic center of the two great masses of the ribcage and torso. Take note of the pectoralis curving under the deltoid to attach to the humerus bone. Once that arm lifts it will create the same kind of elastic tension. If you think of the body as a set of structures constantly being pulled and pushed by muscle to maintain balance under force you will be able to draw dynamic figures with style and conviction.

Notes:

1. Note the shorthand marks that come from drawing a lot. Although these strokes are handy they are only a general notch system as a basis to begin work on different faces.
2. Abdominals lines slant more at each level going up
3. The crest of the Great trochanter, The Pubic Bone, and end of Coccyx line up.

ANATOMY MASTERCLASS

STEP - BY - STEP
DRAWING THE TORSO



CLOSE UP FROM JASON AND THE GOLDEN FLEECE: OIL ON CANVAS

Even though the female torso is more gestural in nature we can still find plenty of poetry in the male torso, especially in the form of rhythm and composition. Note here how I have overplayed the rib cage to create a rhythm of lines. The rhythm of the abdominals are also great in grabbing the viewer's attention. In using rhythm, or repeating similar shapes, we need to make sure to vary each shape slightly as in the ripples of a pond, otherwise we risk repetition, rather than rhythm. If we find genuine repeating patterns of exact size and thickness it is our duty as stylists to bend and vary those shapes to our will in order to create rhythm. If you sometimes wonder why one artist's work moves you more than another's it is that they have bent the real world to their artistic version, taking out what's not important to them and heightening what is, sometimes with such subtlety that it becomes invisible in their art.

ANATOMY MASTERCLASS

STEP-BY-STEP
DRAWING THE EYE WITH STYLE

FIG.1

ST Style Tip*

Structure

ST As you draw pull over the form as if it was the actual shape. Try to 'feel' the stretch, and the humps and bumps.

Gesture

9b Woodless Charcoal Pencil, perfect for detailed work with a wide range of tone.

ST

Look for 'S' shapes where you can find them and add them if you cannot find them, such as in hair.

Let's take those structural ideas and add some style. With our simple formula of: **Structure + Gesture = Style!** we will draw the eye with style. To keep the idea simple take a look at the structure underneath the gestural curve I am drawing. The structure is the simple shape of the eyeball and is round from any angle. It is a solid, functional idea. But if I run a gestural curve over it, it becomes a more interesting thing. Emotionally we love curves, they remind us of nature where nothing is ever truly straight. You can think of gestural lines as the rhythm of life that runs across and between the structural forms of the anatomy. Try to find those lines when studying the figure and nature, then accentuate them as much as possible without being too obvious. I like to 'push gesture until it breaks'. Your eye will tell you when that is, then you can simply pull back with nothing lost... and everything gained.

FIG.2

ST

Note the gestural grip with the drawing tool under the palm rather than the detail grip of having the drawing tool held like a pen. With the gestural hand you are drawing from the shoulder rather than the wrist allowing you a wider and more fluid range of line.

ST

I have slanted the eye upward to create a sensual cat-like feel.

ST

Note the 'S' curve of the top eye lid.

ST

A paper stump is great for blending and softening tone and as it gets 'dirty' it becomes a drawing tool in its own right. I keep various stages of dirty stumps for various tonal effects.

ANATOMY MASTERCLASS

STEP-BY-STEP
DRAWING THE EYE WITH STYLE

FIG.3

ST Style Tip*

ST Chamois leather cloth (pre-washed to take the oil out) is perfect for fading edges without disturbing the paper, creating an almost airbrushed effect.

Here I have found the orbital bone and followed the gesture of the eyelash upward to create a dramatic gestural curve.

FIG.4

ST

I have one worn woodless charcoal pencil and another sharpened, sitting side by side, and quickly draw some sweeping gestural lines for the eyebrows on top of the soft tone with the sharp pencil. The quick line adds energy and confidence to the drawing, making it more appealing with its casual air.

ST

Grouping the eyelashes is more aesthetically pleasing than drawing them individually.

The eye is most curved at the bottom outside lid and the upper inside lid.

Short curve

Center of lower lid has the straightest line.

ST

This faded eye was drawn mostly using a dirty paper stump.

High

Low

THE ANATOMY of STYLE

Part 4:

DRAWING FROM LIFE

“DRAWING IS THE BASIS OF ART. A BAD PAINTER CANNOT DRAW. BUT ONE WHO DRAWS WELL CAN ALWAYS PAINT.”

ARSHILE GORKY (1904-1948)

MODEL: ALANA BREKELMANS

THE ANATOMY of STYLE

DRAWING FROM LIFE

I was once asked by **ImagineFX** magazine what advice I would give to a student starting out as a fantasy artist. The magazine was clearly aimed at a niche audience and I was thinking of useful advice that had helped me, such as always scribbling down imaginative ideas, researching other fantasy artists and their methods, etc, but what made the best fantasy artists stand out in my eyes was their confident style, especially with the figure. So my answer was simple... draw every day, and don't miss life drawing classes.

So why did I elevate constant drawing and life drawing above imagination? Because stiff drawings and bad anatomy are obvious to everyone, and no matter how imaginative the idea may be, if the figures are poorly rendered the art will disappoint us.

In this section I will share my insights into drawing from life and what to expect if you are entering a life drawing class for the first time.

LIFE DRAWING

A QUESTION OF TIME

THE LONG AND SHORT OF IT



10 MIN SHORT-POSE HIPS STUDY: WILLOW CHARCOAL



5 MIN 'GESTUDY': WILLOW CHARCOAL

In figure drawing there are three kinds of poses: 1. The gesture which is usually 30sec/2min, 2. The short pose at around 10/15min and 3. The long pose at anything from 20min to 20 hours!

The gesture, which is mostly simple lines, frees up the hand and is probably the most fun pose, as you are not too concerned with detail or proportion. The short pose, at more than 10 minutes, is considered to be a study, as we are starting to represent the figure more fully. And finally, the long pose is considered a finished drawing. My favourite pose, as far as a "finished" drawing is concerned, is actually the short pose, as it still contains some of the energy of the gesture plus the extra time left to sweep over your favourite passages and enhance as you please – leaving unfinished areas that the mind's eye will fill in.

In my classes I like to shoehorn in another kind of pose, which I call the "Gestudy". Coming in at around five minutes, this allows the students two minutes to get the gesture down, with the extra three to five minutes to include shadow mass. The Gestudy is a great way to find the ghost of a long pose – or an idea for a finished painting – without investing too much time on what might turn out to be a turkey.

LIFE DRAWING

A QUESTION OF TIME

20 second pose.
This is the
shortest pose
generally seen a
in life drawing
class.

A ten minute pose.
At ten minutes and
beyond a figure
drawing is referred
to as a study.

60 second pose.
Just enough time
to establish some
form. It is ghosted
as I will wipe back
with tissue with a
view to elaborating
on top later.

A pair of two minute
poses. If you attend
life drawing regu-
larly you will surprise
yourself with how
much form you can
put down in such a
short time.

QUICK AND SHORT POSE STUDY SHEET

LIFE DRAWING

G E S T U R E D R A W I N G

Even though measured proportion is not the aim I find my students get better proportion in their gesture drawings than in their structured drawings. Here I have surprised myself with decent proportion without taking measurement into account.

These drawings are one minute gesture drawings. The idea is to draw quickly, without fuss or erasing.

Note the vibrancy of the dancing gestural lines. This would be practically impossible to achieve if you tried to copy this drawing. The spontaneity of gesture drawing cannot be created slowly.

WILLOW CHARCOAL ON NEWSPRINT PAPER

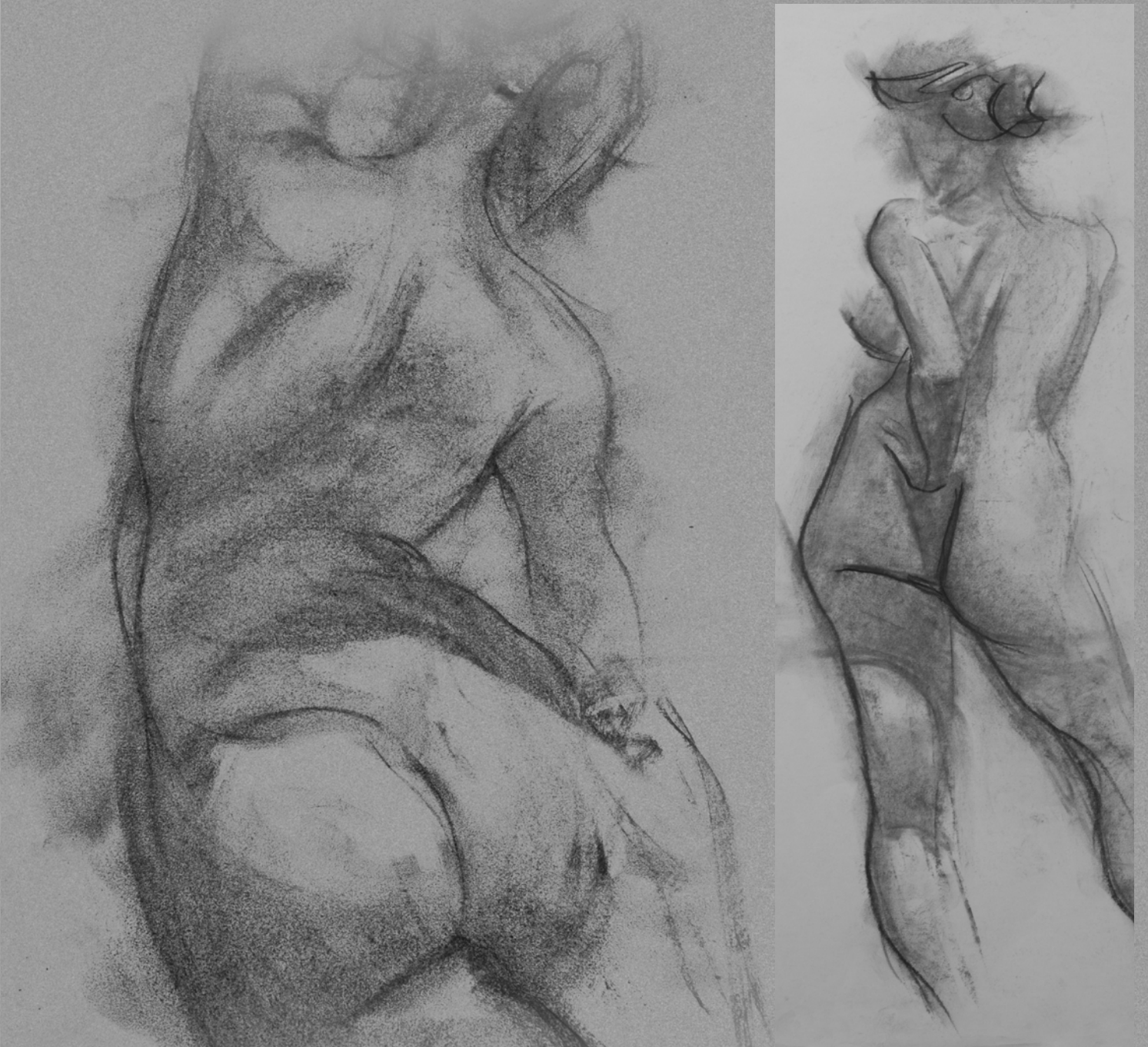
I start every figure drawing lesson with a series of gesture drawings. For most students this proves a frustrating trial by fire as the gesture poses are typically between 20 seconds and two minutes long. Why so short? Basically, gesture is a warm-up for the longer poses. By drawing gesturally you are limbering up and shaking off the 'rust' of time. Even one day without drawing will create drawing rust.

Think of gesture as the action of the figure, even if the figure is static. I usually draw a head in first. The action/ gestural lines I draw are swirly, loose and light, rather than carefully drawn dark lines. The next action line is usually the longest, maybe the long side of a torso. By the end of the first semester the majority of my students enjoy gesture drawing the most because of the freedom it provides. With gesture drawing, proportion and detail are secondary to the sweep and movement of line. What you are really drawing with gesture is the spirit of the pose.

The drawings on this page are classic gesture containing fluid lines filled with energy, with each drawing running into the next as the model moves quickly from pose to pose. This kind of drawing is about as close to flying as an artist gets.

LIFE DRAWING

G E S T U R E D R A W I N G



Here are two, two minute gesture drawings. I drew both a large charcoal stick for the broad strokes then switching to a thin charcoal for the thin lines. Note the difference in look to the previous page. Those drawings contain softer gestural line and a lighter touch plus some brief smudging using my thumb. With both methods I drew from my shoulder with my gestural hand using techniques which we will cover in the demo pages.

I obviously drew fast but not with speed in mind, that's the key point to remember. My advice is to draw fluidly at the speed you are comfortable with even if the drawing does not get finished. If you try to draw fast you will make errors that need correction, which takes time. The drawings above were drawn with no correction. They may not be anatomically perfect, but they are fresh and joyous.

LIFE DRAWING

G E S T U R E D R A W I N G

WILLOW CHARCOAL ON NEWSPRINT PAPER

You can draw gesturally with tone using only a charcoal stained thumb. The drawings on this page have lots of broad charcoal strokes followed by quick thumb smearing and finished with line on top using both the edge and sharpened point of the stick.

Gesture is all about movement, even with a static pose. The main thing to remember is to keep moving forward, fearlessly. Remember these are not vast time consuming drawings, you really have nothing to lose. Drawing gesturally is your key to becoming a better artist at a more rapid pace than if you were to treat every drawing as your 'very best' work. I drew the face at top right in about 60 seconds – a feat that would have been impossible for me in the years before drawing hundreds of life draw gestures.

LIFE DRAWING

G E S T U R E D R A W I N G

ST Style Tip*

A quick swirl is all that's required for hair and will express energy and movement better than studied hair.

Drawing gesture enables you to draw hundreds of figures in a small percentage of time compared to drawing studies. This not only creates a confident drawing hand, it also embeds shapes in your mind that can be drawn swiftly such as this quick curve of the sacrum and this edge of the hip.

Note nature's fluid lines. Look for these 'S' shapes and accentuate them to create an orchestrated flow and rhythm to your art.

Corners can be quickly expressed as straight lines using the sharpened edge of a charcoal stick.

GESTURE STUDY SHEET

On this page of gesture drawings I have wiped down a lot of charcoal dust with tissue then pulled back to the light grey of the butcher's paper paper with my chamois cloth. The chamois acts as an eraser that will not damage the delicate butcher paper, whereas the tissue paper will lift less, but blend more. I will then draw the gesture line on top – fast as I can without being hurried.

I will sometime wipe back a whole page of gestural drawings rather than get a fresh sheet. That might sound crazy but after a while you will have thousands of these drawings. Ironically the less you care the more likely you will produce something worth keeping. I don't mean you should be careless, I mean you should be fearless, constantly trying to nail down your best impression without fuss.

THE ANATOMY of STYLE

THE ANATOMY of STYLE

G E S T U R E

S T E P B Y

S T E P

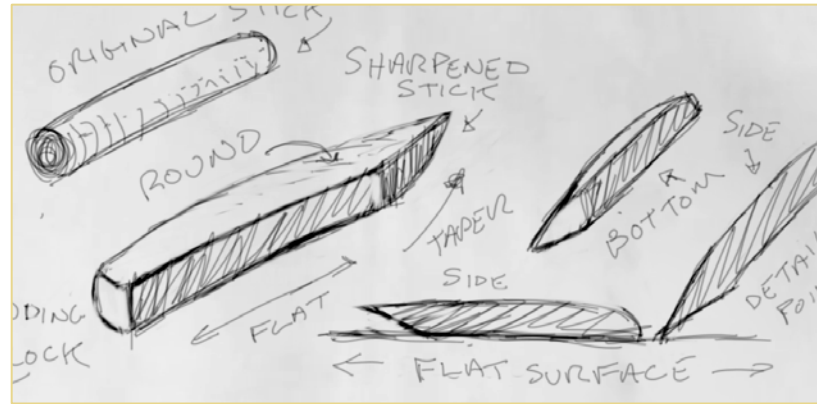


MODEL: ALANA BREKELMANS

LIFE DRAWING

STEP - BY - STEP
GESTURE DRAWING

FIG.1



With gesture drawing I use very basic materials which are:

- Butcher's paper.
- Three two inch long charcoal sticks ranging from an inch thick to the thickness of an average pencil lead.
- Chamois cloth and tissue.

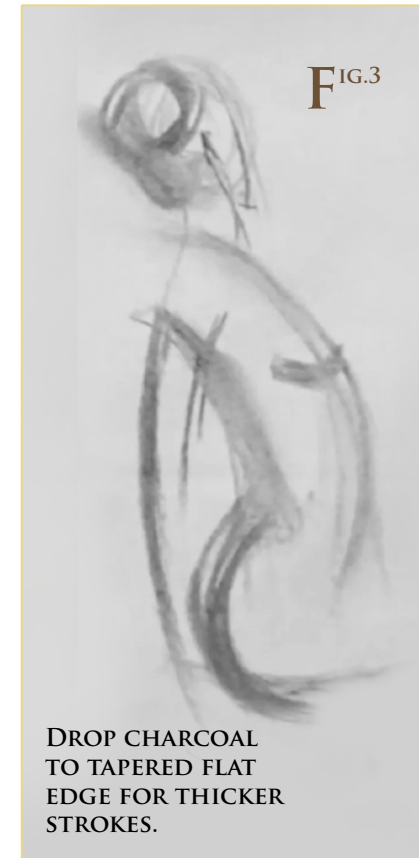
Note I haven't included an eraser in our small list. The reason for this is there is not enough time to erase, and also I find erasing to be a negative statement, as if we have done something wrong. Best to draw lightly and leave the searching lines in with your second swirl of the charcoal on top. If you look at the steps above I think you will agree the searching lines add animation to the drawing as you are leaving in your thought process. I will rub the ends and sides of my charcoal sticks along sandpaper to sharpen and taper the edges which I turn as I draw to get a variety of thick, thin, sharp, and soft lines

With charcoal drawing we literally have other tools at hand, such as our fingers and thumb for smudging. For broader areas, especially on larger drawings I will use the back of my hand and the front and side of the palm. This is a business where it literally helps to get your hands dirty.

Holding the charcoal in the gestural hand grip will feel strange at first but persevere as it will free you up to draw with a great range of expressive line. A simple way to get the grip right is to place the charcoal piece flat side down on your drawing and pick it up in a 'pinch' grip using your first three fingers and thumb.

Fig.1 shows how I sharpen my charcoal to get almost any kind of line possible.. Charcoal is incredibly easy to shape by rubbing on sandpaper or stone.

Fig.2 I start the drawing with long gestural lines, meaning I treat the lines as general statements without considering the complications of, in this instance, the breasts. Instead I draw the line straight through without stopping.



DROP CHARCOAL
TO TAPERED FLAT
EDGE FOR THICKER
STROKES.



FINGER SMUDGING
FOR QUICK BLENDS.



CHAMOIS CLOTH
FOR SOFT ERASING,
GHOSTING BACK,
AND SMUDGING.

Fig.3 I lean the charcoal down on its tapered face to get a broader line. I use my gestural hand to draw, holding the charcoal under my finger and thumb rather than constantly pointed downward like a pencil. This way I can flip the charcoal onto all sides for different effects. It also means I am drawing from my shoulder, giving me a broad range of movement. If I held the charcoal stick like a pencil I would be constrained by the narrow movement range of my wrist.

Fig.4 With my gestural hand the hand is not leaning on its side. This means I can smudge quickly with my fingers as they are already flush with the surface. I hold the charcoal between finger and thumb. For the broad strokes the charcoal is held between the thumb and the first three fingers, leaving the little finger free to smudge on the fly.

Fig.5 Here I'm using a chamois cloth to wipe back form. I tend not to erase during gesture. Instead I draw lightly to begin with then quickly reinstate a more confident line with the second pass, leaving the earlier line visible. I find erasing a mostly negative idea when drawing gesture and find the searching lines actually add charm and liveliness to the drawing.

LIFE DRAWING

STEP - BY - STEP
GESTURE DRAWING



Gesture drawings are quick and contain energy even when the model is static as in this standing pose. With gesture drawing you are basically learning to see the big sweep of the figure without detail getting in the way. Most gesture drawings are around two minutes long which may seem like a ridiculously short time, but after a while it will not seem that way.

For instance I spent one minute on the previous drawing as I felt it made its point as a gesture. It's a personal choice to stop or even continue for a little while after the model has stopped posing. With the image still fresh in my mind I find it easy, sometimes easier, to add some extra tone or line from imagination.

Fig.1 Here I've turned the charcoal on its long edge to draw these lines before dropping it on its flat side for the broad grey lines of the hair and torso front.

Fig.2 For these softer tones I have rolled the charcoal onto its unsharpend side and rubbed lightly. Willow charcoal sticks come as rolls. I leave one side rounded and sand the other side flat. I usually break a piece small enough to peak outside the breadth of three fingers for maximum juggling control.

LIFE DRAWING

STEP - BY - STEP
GESTURE DRAWING



You can choose to use tone in your gesture drawings or keep it to simple line, it's your choice. Picasso (1881-1973) did some beautiful scribbles and is worth studying his work for his mastery of gestured line. I like to use tone as it gives me a better feel of volume and makes it easier for me to judge proportion.

Fig.3 I've softened the tones with my finger. Smudging not only softens edges but also lightens the tone. How much control you have of this will depend on your lightness of touch – and will get better with practice. With the tone softened and lightened we can go back over the top with the stick up on its point for thin lines and detail.

Fig.4 Notice the amazing amount of tone we can get with such a simple drawing tool. The more pressure you apply the darker the line. It's also malleable so we can push it around like wet paint. Charcoal drawings by their nature are fragile, so if you want to keep them you will need to 'fix' them by spraying art fixative. Hairspray will also do the trick but it is not as easy to work on top of the way professional fixative is.

LIFE DRAWING

G E S T U D Y D R A W I N G

WILLOW CHARCOAL ON NEWSPRINT/BUTCHER'S PAPER

Gestudy is a term I made up as there seemed to be no term available for what I was doing (Like I say there are no rules in art, only methods). As a painter I work with light and to do so in drawing usually requires a long study. But I like to get fast ideas down on paper that can be discarded without shedding tears.

And so I introduce a new term to art, a two minute gesture with three minutes or more spent on tone, the 'Gestudy' pose. Practically no time is allocated to detail as the main focus is composition with 'light and shadow'. With these gestudies I can try out hundreds of ideas for figure paintings without wasting hundreds of hours.

LIFE DRAWING

G E S T U D Y D R A W I N G

(ST)

Turn the charcoal onto its point and pull down with long strokes while thinking of your arm as a long loose drawing tool. Try to 'feel' the curves as if the were real.

(ST)

Style Tip*

(ST)

Highlights are created by wiping off charcoal with a chamois cloth.

(ST)

For small highlights you can fold the chamois to a soft edge. For very small highlights try a cotton bud.

(ST)

When smearing with your thumb try to follow the form as if it were dimensional. Here on the thighs I have smeared from the side going up at the femoris peak of the thigh then rolled down again for the vastus muscles at the sides.

Charcoal is great medium for working large. These drawings are on A1 sized butcher's Paper.

(ST)

When working large you have one of the great freedoms for drawing gesture – the ability to use your whole arm to draw with. By using the shoulder as your pivot point instead of the wrist you can draw long and expressive lines.

GESTUDY STUDY SHEET

The way I approach the Gestudy idea is to draw the two minute gesture then continue after the pose has finished by adding tone and pushing the gesture further. This helps me not only understand light better but also hones my skills for working from imagination.

I now find that I can draw concepts for paintings that have enough semi-realistic light to show collectors what their paintings will look like in terms of weight. With tonal sketches you only need to squint to get an idea of how a final painting might look. In fact a good reverse way to eliminate detail is to squint at the model. By squinting you will see light and shadow as simple blocks without the distraction of detail. Don't worry about getting odd looks from the model as they will most likely have seen this behavior before.

LIFE DRAWING

STEP - BY - STEP
GESTUDY DRAWING



You will find with each gesture drawing your line will flow better – which is one of the main reasons for drawing this way. If you were always to draw detailed drawings your drawings, by the very nature of your method, would tend to look ‘stiff’. Before I start any ‘serious’ drawing I always limber up first with some gesture, then Gestudy. It would be a mistake to think this kind of practice a waste of time as it will actually speed up your drawing hand and make it more confident.

Fig.1 One of the key reasons to use the gestural hand is that you can pull and turn the arm in the direction of the line rather than be constrained by the wrist. With this being the third drawing it goes in much easier and with more style. Sometimes the pose will help with the alchemy. Due to its soft curvature, the female figure lends itself naturally to the gestural line – as seen in this series of drawings. It’s also why the female form is so revered for its beauty.

Fig.2 With the lines down I use my little finger to smudge. This is the gestudy moment, instant form with little effort.

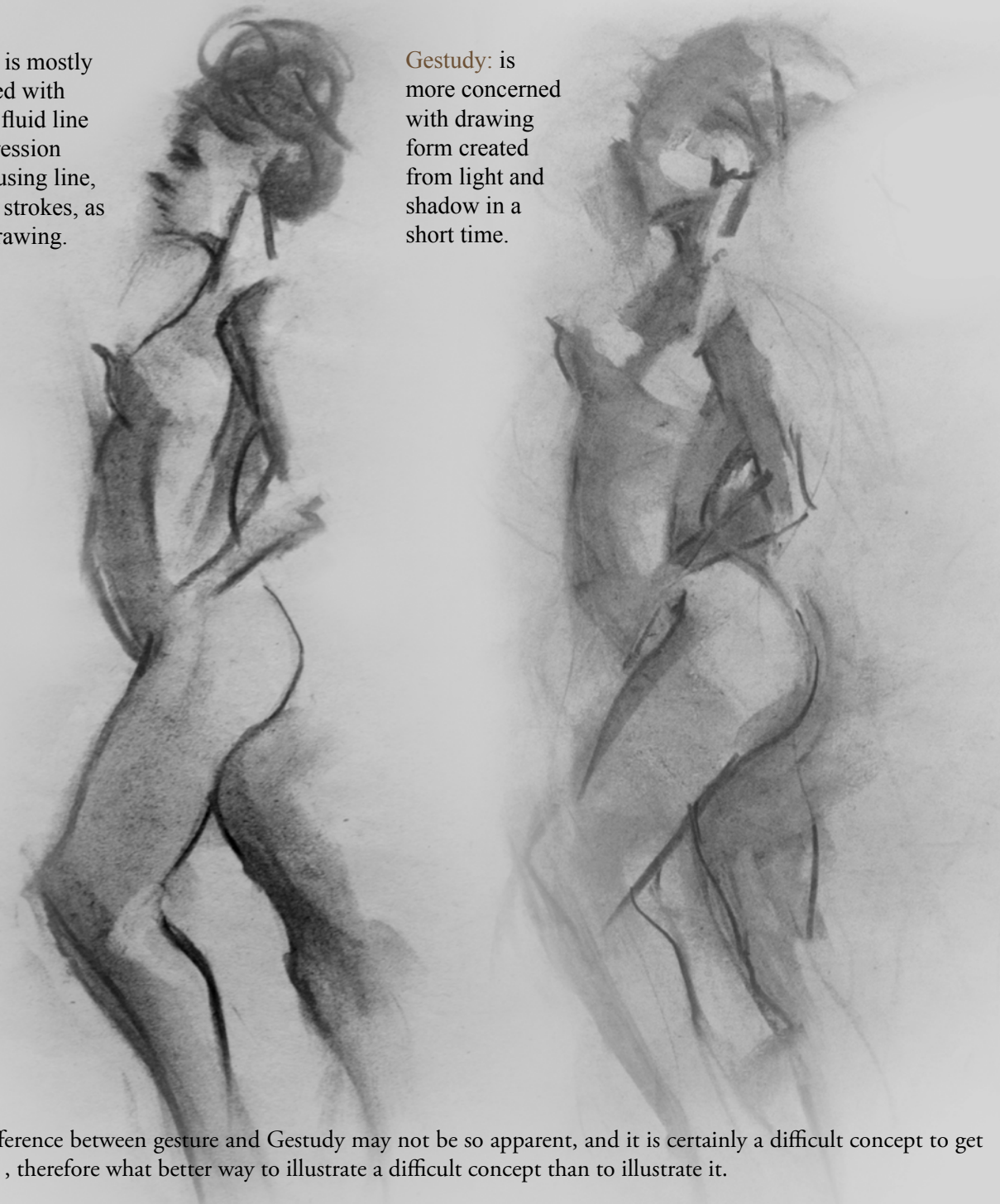
Fig.3 With the soft form established I draw line on top. Notice I don’t slavishly try to outline the form as I want the drawing to be fresh. Leaving gaps for the viewer to fill in makes art a two way conversation.

LIFE DRAWING

GESTUDY DRAWING
GESTURE VS GESTUDY

Gesture: is mostly concerned with drawing fluid line and expression quickly using line, or broad strokes, as in this drawing.

Gestudy: is more concerned with drawing form created from light and shadow in a short time.



The difference between gesture and Gestudy may not be so apparent, and it is certainly a difficult concept to get across, therefore what better way to illustrate a difficult concept than to illustrate it.

Above left is the original gesture drawing from our first two demos, and beside it a Gestudy from the same pose. With Gestudy I create a hazy version of form. This is a marvelous way for me to ‘see’ compositional lighting ideas for paintings ahead of time. Before Gestudy I used to draw just two or three ideas to choose from, then spend a hundred hours painting something that could have been better. With gestudies I can draw eight or nine, giving me better odds of finding a great composition.

LIFE DRAWING

GESTURE DRAWING WITH STYLE

ST Style Tip*

ST The gestural lines were drawn with Conté Crayon, which 'holds' onto the paper, meaning you can smear charcoal across it without it rubbing off.

WILLOW CHARCOAL AND CONTÉ CRAYON ON NEWSPRINT/BUTCHER'S PAPER

Let's make our first leap into drawing with style using gesture and gestudy as a starting point. Gesture drawing by its very nature is stylish as it shows the artist's natural hand at work, therefore it is an excellent base to push further. Here I have smeared a rag stained with charcoal dust on the paper before drawing on top with gestural line.

You will see me run drawings through each other in these pages, and for good reason. Students will often start each gesture drawing on a new page. The best thing to do is just let the gesture drawings overlap. This method will not only save you the anxiety that comes with a blank page it will also keep your pencil fluid.

So my advice is to draw as if no one is watching, to draw like no one will ever see your drawings. These quick drawings are the practice that will contribute over time to your longer studies being more accurate and stylish.

LIFE DRAWING

GESTURE DRAWING WITH STYLE

ST Style Tip*

With gesture there is no time for detail, so fingers and facial features are left as simple statements.

The best surface for gesture drawing is 'Butcher Paper' which is basically newsprint paper. It is cheap and takes charcoal better than any other kind of paper.

ST The gray tones were put down first with a large charcoal stick then quickly softened with the back of my hand

ST The background drawings are wiped back with tissue so that the next drawing on top reads easier. It can also add aesthetic appeal to a page of drawings

ST Highlights were created by rubbing back with a chamois cloth. The highest lights were then rubbed back with a kneadable eraser.

GESTURE DRAWING WITH STYLE STUDY SHEET

THE ANATOMY of STYLE

THE ANATOMY of STYLE

S H O R T

P O S E

S T E P B Y

S T E P

MODEL: NIMA

LIFE DRAWING

SHORT POSE

ST Style Tip*

ST Note the 'T' shape idea of the shoulders and the centre line of the body. Finding that 't' shape as a basic start to structure will help us draw from the inside out rather than draw a silhouette map of the outside of the body.

Attempting to find structure by drawing silhouette style is probably the most common error I note with beginning students.

ST Note the eyes are not rendered at all here, instead I have only indicated the cast shadow of the brow. This adds atmosphere and drama as once again the viewer uses their own imagination to fill in the detail.

Note the secondary 'T' shape used to find the bottom of the pectoralis. Here the top of the 'T' is bending opposite to the shoulders to indicate the turn of the undercarriage of the rib cage.

Fifteen minute study: Pastel Pencils on toned paper, paper stump, tissue and thumb blending. Pencils used were Faber Castell: Flesh: Pitt Pastel 1122-169 White: Pitt Pastel 1121-101.

The short pose is our chance to study the figure in more detail. Short poses are usually around ten to fifteen minutes and are considered studies. The short pose relies on structure more than gesture, because detail will reveal weakness with proportion and balance. What we gain in detail we lose in energy, as the sweeping gestural lines are lost. To address this we need to draw lots of short poses using the gestural hand for most of the lay-in and only turning to the detail hand (the letter writing pen grip) at the finish.

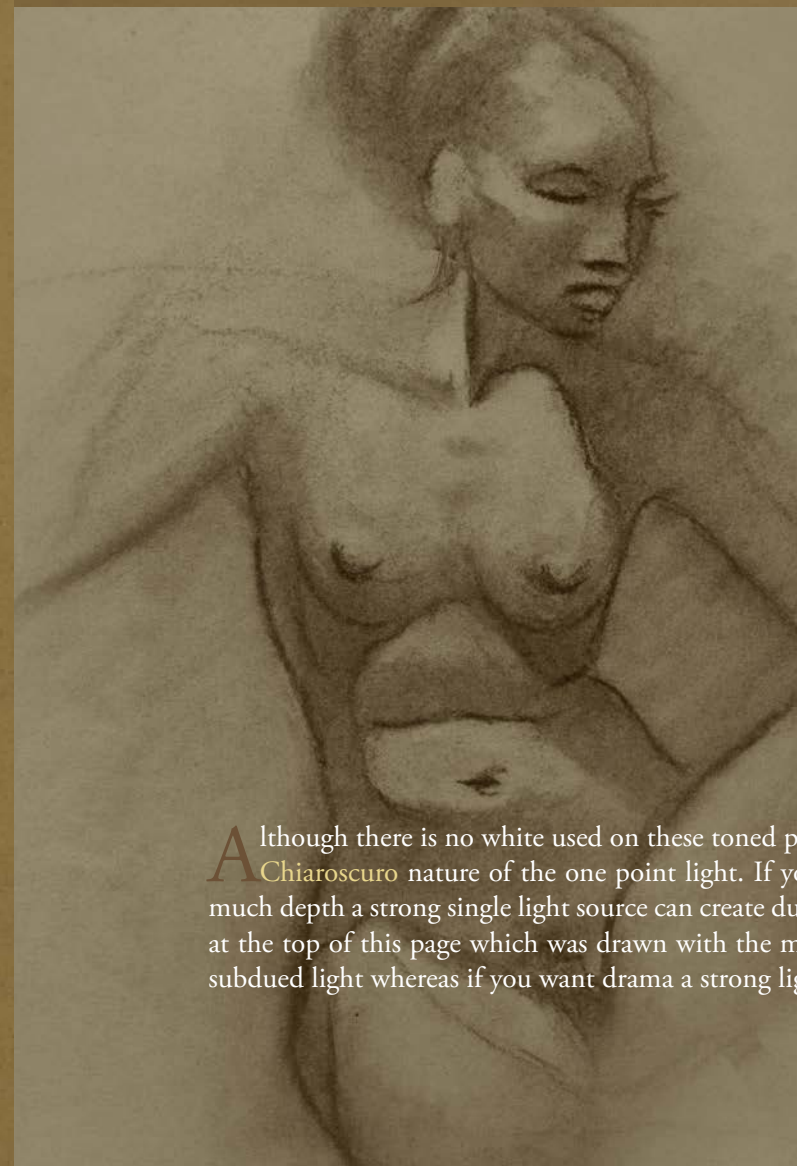
Above is a fifteen minute study. There is not usually enough time to draw the hands and feet in any detail, sometimes not even the head, though you could spend the drawing time doing the reverse by drawing a foot or hand. There are no rules to how you should spend the time. Note the central 'T' shape and sweeping white lines. These indicate how I started the drawing.

LIFE DRAWING

SHORT POSE



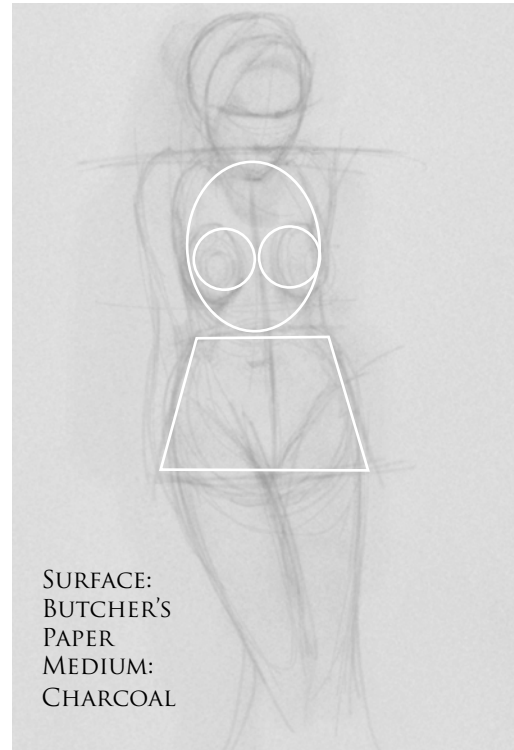
In this drawing I've used a sanguine pastel pencil on toned paper. The paper acts as the midtone of the flesh while the sanguine pencil creates the shadows. A touch of white pastel pencil for the highlights gives the illusion dimension.



Although there is no white used on these toned paper drawings there is still the illusion of depth due to the Chiaroscuro nature of the one point light. If you study a statue under the midday sun you will see how much depth a strong single light source can create due to the cast shadows. Compare these drawings to the pose at the top of this page which was drawn with the model under a subdued light. Most romantic drawings use subdued light whereas if you want drama a strong light works better.

LIFE DRAWING

STEP - BY - STEP
THE SHORT POSE



SURFACE:
BUTCHER'S
PAPER
MEDIUM:
CHARCOAL

FIG. 1

With our drawing hand loose from our gestural warm up drawings our short pose will have more life than if we had just started 'cold'. This is a ten minute drawing and although I have lots more time up my sleeve I move at the same pace as my gestural drawings to try and keep it fresh. When drawing from life we can use the sight method of holding a pencil at arms length with one eye closed. From there we can run the thumb down the pencil to measure points such as the length of the head and mark it on the page. It's a fine method and can create incredibly accurate drawings.

I prefer to measure by eye, and although it is not so accurate it helps me stay fluid and also helps me draw from imagination without the need for a model, which is something I need to do often when working on concepts for paintings.

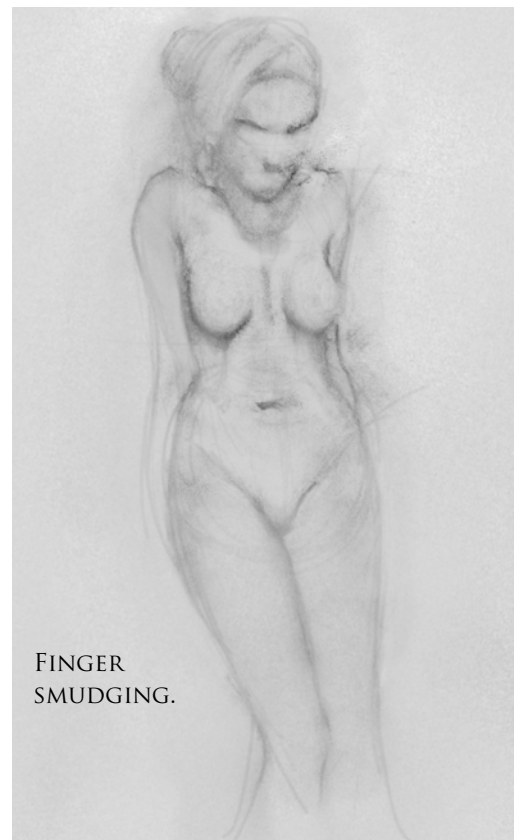
So with my foundation knowledge working in the back of my mind I start to plot out basic proportions using simple shapes such as the 'T' shape and mini-skirt idea to quickly find the hip form.

FIG. 2

I keep my sanding block beside me to quickly sharpen the point as it becomes blunt quickly. I blow the dust off the tip before touching down again to avoid smearing. I also have my cloth, tissue, and paper stumps and kneadable eraser within reach. Having your tools ready to hand before life posing begins will save you a lot of flustered frustration.

The great thing about charcoal is that it is easily smudged and moved around. Here I'm drawing over the rough lines laid down in fig.1 and blending using my third finger rather than my usual little finger as the area that needs blended is a little larger.

The charcoal never leaves my hand. As you draw you will gain dexterity which is key to drawing fluidly. You want to be in a place where the method and handling of the drawing tools are in your subconscious, and that place is gained by learning your foundation skills and drawing often.



FINGER
SMUDGING.

LIFE DRAWING

STEP - BY - STEP
THE SHORT POSE

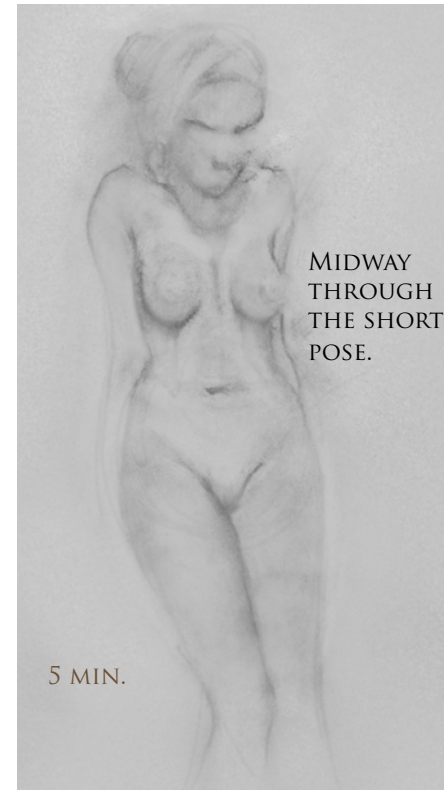


FIG.3

With the drawing 'ghosted' back with tissue we get a good idea of the solidity of the structure and what needs adjusting. This is the point where squinting at the model will help you find the shadowed form as it is drawn here. Squinting helps cut out the clutter of detail leaving a simplified version of the figure.

I can see here that the legs are too long, but this is one of the joys of drawing from life, as you get to choose how you interpret the form. A good rule of thumb for drawing a majestic figure is to draw the lower portions longer. This does not mean you throw all structural knowledge to the wind. What makes drawing with style possible is knowing the rules inside out and knowing how to bend them at will.

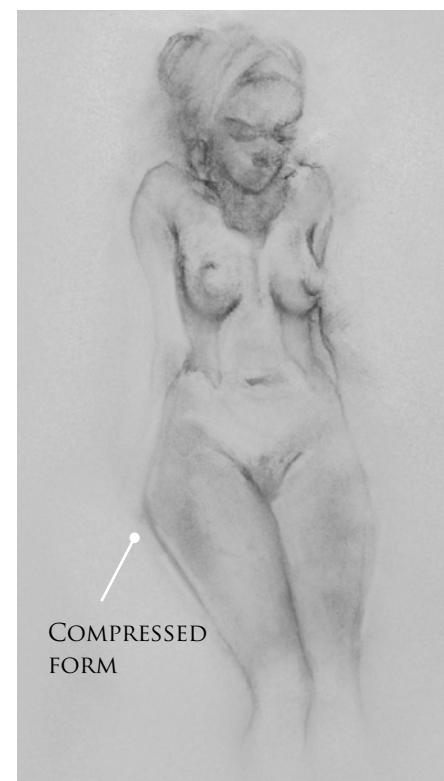


FIG.4

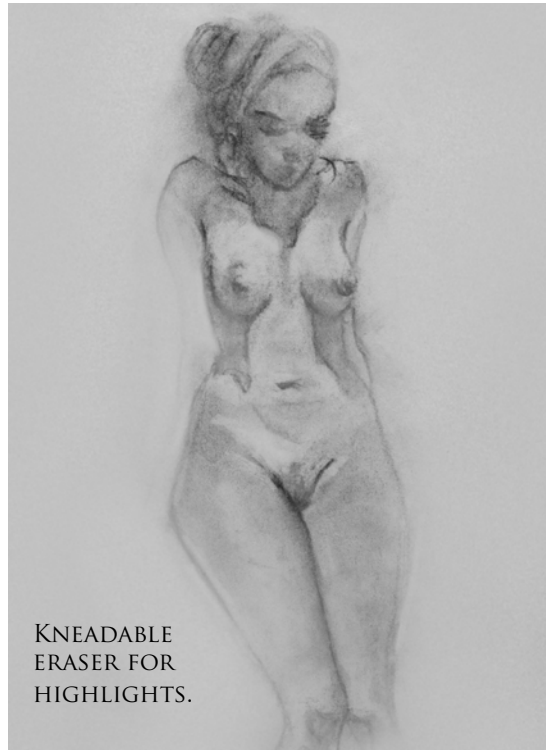
I've used my first five minutes finding basic form and light as I do in my gestudy drawings and now I have another five minutes up my sleeve to tinker and add some line. Keeping a note of time at the start is a good idea, although it's not important to finish a drawing.

During this final stage I will follow the form when blending. For instance I blended the thighs by rubbing my thumb over the form as if I was actually following that shape.

At this stage I adjust shapes such as the compression of the thigh against the surface the model is resting against. I also change to a thinner charcoal stick for fine details. I usually have three sharpened charcoal sticks of different thicknesses ready at hand.

LIFE DRAWING

STEP-BY-STEP THE SHORT POSE



KNEADABLE
ERASER FOR
HIGHLIGHTS.

FIG. 5

Until this point I don't worry about the charcoal dirtying the surface as it actually helps me pull out highlights with my kneadable eraser. Kneadable erasers are mailable and can be shaped into fine points. I usually have a few of different sizes at hand and also a few at different stages of their life. The kneadable eraser will eventually become too dirty to use but the semi-dirty ones lift less charcoal and are useful for more subtle erasing with the brand new erasers being good for brighter highlights.

The way the kneadable eraser works is you erase then fold like bread to get more life out of it. Unlike standard erasers the kneadable eraser does not shed, instead it collects the charcoal and keeps your drawing area clean. It also helps you avoid the mishap of brushing away rubber debris while accidentally smearing your drawing.

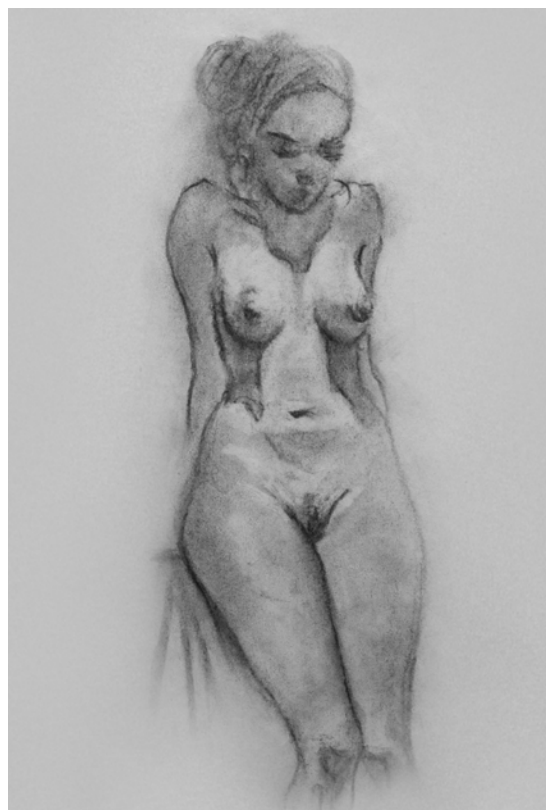


FIG. 6

Here is the finished Drawing. By finished I don't mean realistic – it is far from that – but what it is far more important, it is my interpretation of the model, filtered through my mind with a style shaped by my hand, tastes and sensibilities.

I have added an indication of a surface to make the hip compression make sense even though the model was leaning against a stool that had no visible edge. Feel free to add line or take line out to make your drawing all it can in the time you have.

By following the methods in this book you too will find your own style based on who you are and your personal taste. Method is simply a means to set you free, the actual artist's style comes from within.

LIFE DRAWING

STEP-BY-STEP THE SHORT POSE

ST Style Tip*

The short pose is long enough to construct form but it is also short enough for us to draw with gesture.

Maintaining gesture is one of the hardest things to do, especially as the pose grows longer. Gesture is something I strive to maintain even in a long pose. Think of gesture as the movement or life force of the figure. Even if the figure is static it should look like it could suddenly move. In this drawing gesture and form share equal stage presence.

ST

When drawing the male figure I try to feel those sharp edges, drawing lightly on the first pass before coming back with squared strokes on the second pass, like a sculpture with a chisel.

Materials used:
Charcoal for tone.
Paper stump, thumb,
tissue and chamois cloth
for blending.
Conté crayon for line
work.

ST

Hard shadows are a good way to convey solidity. When drawing from life the model is sometimes under less than ideal lighting. If I can find even a soft edged cast shadow I will tend to sharpen it for the sake of reading the form better and making a more confident drawing.

ST

Feel the flow of line as you draw. If a line feels curved give it lots of curve, if it feels long give it lots of length.

SHORT POSE DRAWING WITH STYLE STUDY SHEET

LIFE DRAWING

THE LONG POSE

(ST) Style Tip*

There is no need to draw every strand of hair, just an indication is enough to add style to your work. Drawing every strand can give the impression of greasy hair and also draw the attention away from a more important focal point such as the face.

Generally the male form looks more dramatic under a harsh light as seen in the previous short pose, but can also work in a softer light as seen here, which is usually more suited to the female form.

The heroic look of a giant is achieved by the fact that the model was on a podium and I was sitting at floor level looking up, which places my eye level here.

HORIZON LINE/EYE LEVEL.

20 MIN STUDY: CHARCOAL STICKS ON BUTCHER'S PAPER

In this 20-minute pose I have used charcoal sticks on butcher (newsprint) paper, which as I mentioned earlier, is the cheapest paper you can buy. It is not archival and will eventually rot, but it has a surface quality that hasn't been equalled for applying and manipulating charcoal. So you have to consider whether you are producing a drawing to sell or producing one simply for the love of drawing. Usually if I am making quick gesture drawings, I will wipe off each gesture with a chamois cloth and draw on top. So if you are a monk on a budget, drawing doesn't come any cheaper than that. With 10 minutes being the point at which a sketch is considered a study, you could consider 20 minutes to be the quick end of the long pose.

On an overcast day cast shadows fade, but they are still there. Study a friend or model as a cloud passes over the sun and watch the cast shadows gradually sharpen as the sun come out to get what I mean.

Faded edges draw the eye back up into areas of contrast. Be careful not to draw attention to this device by drawing an obvious oval vignette. Every method you use should be seamless other wise it will look like a box of tricks.

LIFE DRAWING

THE LONG POSE

(ST) Style Tip*

Smooth gradations are made by lightly buffing and smudging the shaded pencil with tissue paper.

The shadow was smudged with tissue then the soft edges were sharpened with a kneadable eraser. At the finish I further sharpened the edge by using a white pencil along the edge.

Study how a glass of water casts a shadow and you will see the edge highlight accentuated as I have done here.

All breasts are different, and usually asymmetrical. Two perfect breasts always look weird to me and give the impression of implants or of some other material rather than soft flesh.

Note the squareness of the patella (knee bone). Think of the knee as a ledge and it will add solidity to the structure of your figures. Frank Frazetta was the master of drawing solid knee forms.

30 MIN LONG-POSE TORSO STUDY: SANGUINE PASTEL PENCILS

Here is a thirty minute pose. I don't draw any slower than during the fifteen minute pose, I just spend more time on the rendering. This drawing was rendered on toned paper with sanguine pastil pencils. The technique is called *Sanguine*, as is the colour used (meaning blood in Italian). If this was paint the technique would be known as 'brunaille'.

To produce a sanguine drawing, first find a sanguine pencil you like (they vary in their darkness) then choose a paper that would be a mid tone of the pencil colour. Now use the paper as the mid tone of flesh and the pencil for the darks. Use a white pencil for the highlights. Try to hold back on over using the white, think maybe ten percent as a maximum. If you find your white is meeting the dark pencil then you have strayed too far across the mid ground and will produce an undesirable milky pink colour.

THE ANATOMY of STYLE

THE ANATOMY of STYLE

L O N G
P O S E
S T E P B Y
S T E P

Draper in Life

MODELS: ALANA BREKELMANS / NIMA

LIFE DRAWING

STEP-BY-STEP
LONG POSE SET UP AND METHOD

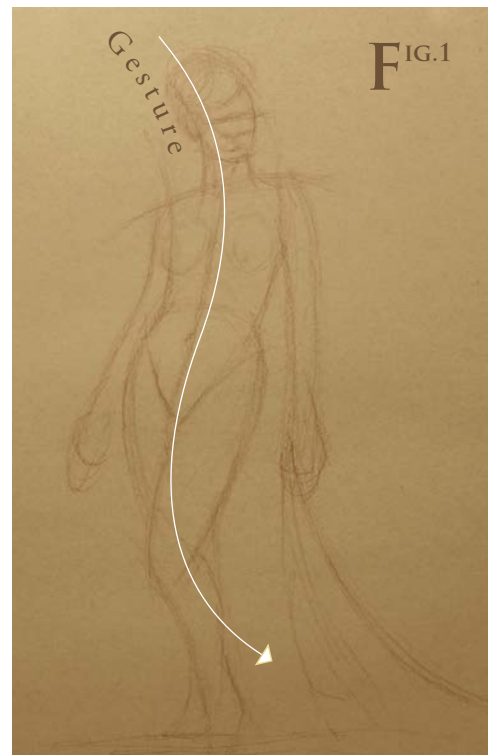


FIG.1

Let's start with materials and set up. With a long pose such as this (40min) you may have more time but that time can be quickly used up if you start fumbling for your drawing equipment. Being right handed I keep my Chamois, tissue, erasers and pencils at easy reach to my right. My drawing board is positioned with very little incline on my easel (drawing on your lap will produce a distorted drawing and will also have you lifting your head up and down to look at the model).

I have my board lit from the left so I don't cast the shadow of my hand across my drawing. Now I can glance back and forth from model without moving my head and can reach for my drawing tools without rattling around and disturbing the model and other artists.

Once the model starts posing it's best to draw at your own pace. Even if the drawing is unfinished it will be better than a full drawing rushed.

At this stage I get the basic form down as tubes. As with the short pose you can see the 'T' shape to find the shoulders and mid section of the torso.

FIG.2

I tend to work from the middle outward. For instance placing the breasts on either side of the midline gives me a better idea of how far to place the shoulders. You can of course measure by holding a pencil at arms length and closing one eye as previously discussed, which is great, but I prefer the Michelangelo method of measuring with the eye only as this results in a more fluid drawing, although maybe a slightly less accurate one, it is up to you what is most important here. I believe aesthetics overrule absolute accuracy in art, and the foundation chapters in this book will help you commit basic shapes and measurements to memory, thus freeing up your drawing hand to work on the aesthetic nature of drawing, uninterrupted by measuring devices.

At this point I have a pretty good structure to work with and lightly ghost back the structured drawing with a chamois cloth. The ghosting back method means I rarely need to erase. If you look at Fig.3 on the opposite page you can still see the original softer lines.

LIFE DRAWING

STEP-BY-STEP
GESTURE, STRUCTURE, GESTURE

FIG.3

(ST) Style Tip*

(ST)

As I am seated on the same floor level as the model I am two heads shorter (the length of the Femur Bone). This places my eye level a half head length under the nipples making the figure more majestic.

HORIZON LINE/EYE LEVEL.

(ST)

'follow the form' when shading. That means I am turning the pencil across the body as if it was three dimensional, rather than just shading everything diagonally. This will make the drawing look more flesh like when blending.

Materials:

Sanguine Conté a Paris 610

White Conté a Paris 630

Tan paper.

Tissue.

Leather Chamois

Blending Stump

Kneadable Eraser

Light construction lines are visible here as I check eyes nose and mouth are all aligned and proportioned.

The original searching lines are still visible but will die back at each stage of blending and ghosting. By ghosting back and drawing lightly to begin with eliminates the need to erase much.

(ST)

I find erasing conjures up feelings of negativity as we associate erasing with mistakes. If you treat the lines you don't use as searching lines rather than mistakes to be erased, leaving them in can add vibrancy to a drawing.

(ST)

To keep this drawing fluid I am constantly working with my formula of 'Structure+Gesture=Style!'. Remember the structure is the basic shapes twisting and turning, and the gesture is the artistic lines of movement linking them together as in fig.1. I am constantly rotating that thought as I draw on top with each pass: gesture, structure, gesture... Think of the structure as the foundation and the gesture as the art.

Until this stage I have been drawing with a very light hand, searching all the time for the right lines. A glance back at Fig.1 will show how useful the tubular forms have been. To try and draw the contours of the hips straight off the bat for instance would have made for a wonkish drawing. Using the construction method means I can go back around at each stage for a more sophisticated line with each try. Here I am also working out the shaded form.

LIFE DRAWING

STEP-BY-STEP
LONG POSE



FIG.4

FIG.4

With my shading done I wipe down the drawing very softly with the chamois cloth then blend the shaded pencil with tissue. The difference between the chamois and the tissue is the chamois is both a soft eraser and a blender. The tissue tends to blend more and erase less.

Using the tissue I follow the contours of the body as if it is three dimensional. You will start to see even at this early stage how effective this is in creating realistic flesh, especially on the thighs. This technique I also use when painting. At this stage you will have a good idea of the form.

Note how the Sanguine becomes more red as it blends. It's worth trying out various sanguine pencil and paper combinations until you get the one that best suits your taste. I chose this shade (Conté a Paris 610) because the midtone of the tan paper worked well as a flesh tone alongside this particular pencil as the shadow tone.



FIG.5

FIG.5

As with every stage I am always trying to better the drawing, fixing anatomy and line with every pass. Although this may seem like a long way round it is the best way I've found to get accuracy without sight measuring (using the thumb/pencil/string measuring system). If I could get it all on the first hit I would, but I am a mere mortal like everyone else.

What I have found using this method is that I know the drawing better at every stage, and so each consecutive stage is, and looks, more confident. As people only see the final stage they will be looking at a confident drawing and may consider you did the work effortlessly. It's worth remembering this quote by one of the greatest old masters: 'If people knew how hard I worked to get my mastery, it wouldn't seem so wonderful after all.' Michelangelo (1475-1564)

With the drawing ghosted back in Fig.4 I draw on top, but I don't just draw the same lines again, what I do is pick the best of the ghosted lines and improve them to get the best line I can. Compare Fig.5 and Fig.6, especially the face to see what I mean.

LIFE DRAWING

STEP-BY-STEP
LONG POSE

FIG.6

20min Stage

At this stage we can see the benefit of the toned paper coming into play. Keep in mind that the paper is taking the place of the figures flesh mid-tones (the tone between the highlights and the shadows).

With the model on a break I have time to see errors such as the neck looking a little thick and the eyes a bit too round and slightly askew.

Some paper blemishes are pretty much permanent. They are usually the result of minute wood grain, oil or some kind of residue on the surface.

You can keep these blemishes to a minimum by wearing artist's gloves, or as I do near the end, simply placing a sheet of paper under my hand.

I tend not to worry and see them as part of the organic nature of traditional drawing methods but you can take them off with an electric eraser or pick them off with a scalpel at the end.

Here I have gone over the figure with tissue for blending and have used the chamois to pull out some lighter areas such as the top of the breasts stomach and thighs. By using the chamois you are not damaging the fibre of the paper, which erasers can do. Once the paper is damaged you will no longer be able to get smooth gradations. At this stage we are half way through at 20 minutes and the model has stopped for a break. This is a good time to assess the drawing by taking a break yourself before coming back with a fresh eye.

LIFE DRAWING

STEP-BY-STEP
LONG POSE

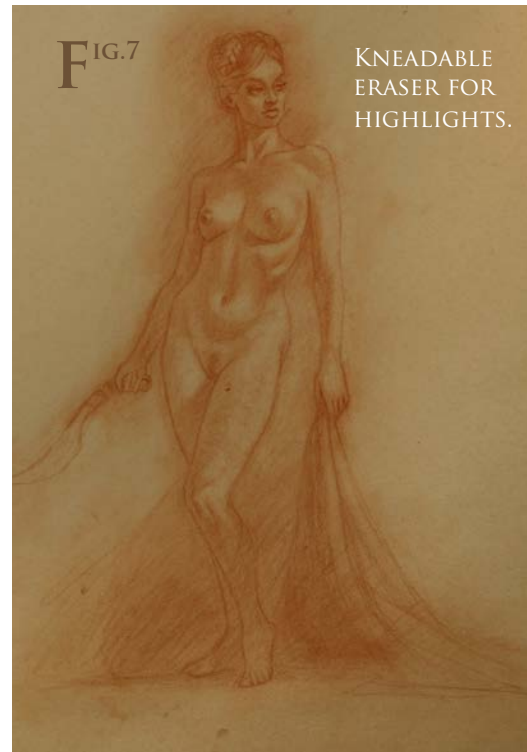


FIG.7

With the model back and everyone refreshed I use a kneadable eraser to pull out highlights. I recommend the Winsor & Newton kneadable erasers for their quality. They are much more expensive than the gummy gray erasers but they last longer and tend to keep their shape better. Remember to keep your kneadable erasers separate as one used for charcoal will smudge gray marks on your sanguine drawing and vis versa.

As seen in earlier demos we clean a Kneadable eraser by folding it like dough, and so of course it will eventually be the colour of the pigment all the way through. We can use older erasers to our benefit as they produce a softer erase. I keep some erasers in pristine condition for extreme highlights but tend to use the older ones most of the time.

As I get to the smaller details like the nose I will shape the kneadable eraser to a point. Think of them like a sturdier version of putty, which they are sometimes called (putty eraser).



FIG.8

FIG.8

Getting close to the finish with about ten minutes left. Here I've laid down some darker pencil in the deeper shadows and blend as I go with a paper blending stump, always following the form.

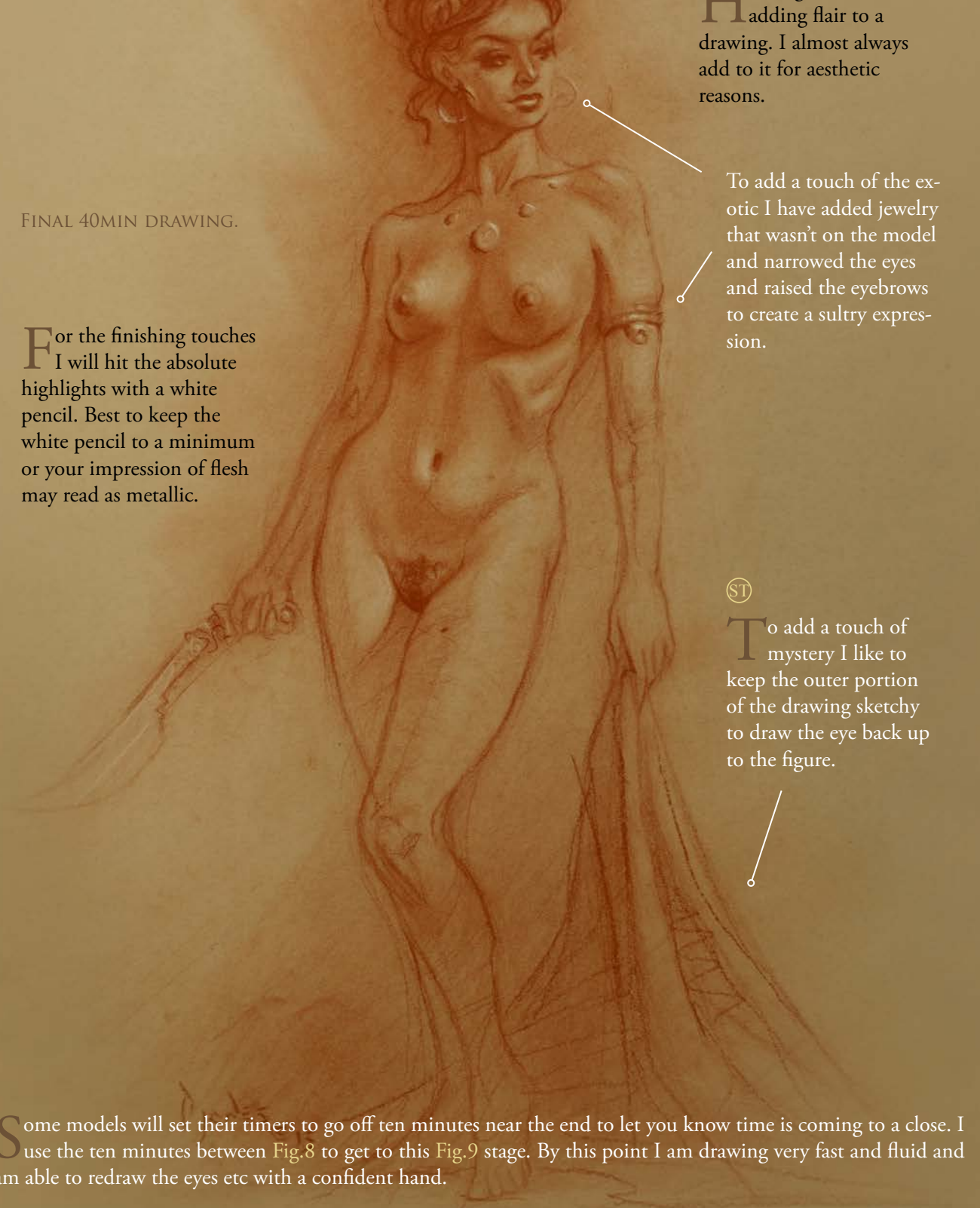
I keep my pencil sharp for drawing lines by rubbing the tip on a sandpaper block by my side. Pastel pencils are so soft this only takes a few seconds. When the lead goes soft I switch to the form shadows. You can also extend the life of the point by turning the pencil as you draw, thus using the surface of the paper as a dull sharpening block.

I hand sharpen a long lead so I can use the side for gradations and the tip for detail. A long lead can easily break so I come prepared with three the same before class, as sharpening a pencil with a blade can use up valuable time and break the spell of fluid drawing. A sharpener will most likely break your leads at every attempt so it's worth practicing how to whittle your pencils for the perfect lead.

LIFE DRAWING

STEP-BY-STEP
LONG POSE

FIG.9



FINAL 40MIN DRAWING.

For the finishing touches I will hit the absolute highlights with a white pencil. Best to keep the white pencil to a minimum or your impression of flesh may read as metallic.

(ST)

Hair is great for adding flair to a drawing. I almost always add to it for aesthetic reasons.

To add a touch of the exotic I have added jewelry that wasn't on the model and narrowed the eyes and raised the eyebrows to create a sultry expression.

(ST)

To add a touch of mystery I like to keep the outer portion of the drawing sketchy to draw the eye back up to the figure.

Some models will set their timers to go off ten minutes near the end to let you know time is coming to a close. I use the ten minutes between Fig.8 to get to this Fig.9 stage. By this point I am drawing very fast and fluid and am able to redraw the eyes etc with a confident hand.

THE ANATOMY of STYLE

AND SO WE arrive at the Holy Grail of this book – drawing the figure with style. The artists who thrill us the most are those who create works with beauty and grace in a seemingly effortless fashion. What all these great artists have in common is the thousands of hours of study behind them. What seems to be magic when they sculpt, paint or write fluidly, is in fact their subconscious, whispering the foundation of knowledge in the background while they create beauty in the foreground. Learning anatomy and drawing skills frees us up to be stylish.

Style is something I used to worry about, as I never learned how to draw with style. This seems funny to me now, as drawing with style is just a natural result of constantly drawing, plus the subconscious influence of the artists I admire.

So style is something that will develop naturally, but that doesn't mean we can't study stylistic moves, as we would in dance. In the following pages we once again progress to another level.

Part 5: THE ANATOMY OF STYLE

“THE ART OF DRAWING IS THE ART OF OMISSION.”
MAX LIEBERMANN (1847-1935)

THE ANATOMY OF STYLE

DRAWING WITH STYLE

(ST) Style Tip*

(ST)

I have spent a hundred hours on certain paintings and have been disappointed with the end result. Yet this eight minutes of scribble still makes me feel good. Style is a reflection of all your drawing years combined into one energetic moment and when that lightning strikes it's worth every invested hour.

8 MINUTE GESTUDY: WILLOW CHARCOAL AND PENCIL

To draw the figure with style we need to show our personal vision, our view of the world. Think of a figure glimpsed through a rain-soaked, misty window. We cannot see every detail and therefore we fill in our own idealised version of that figure, which will be a more romantic version of the actual person. If you see a curve you like, make it more curved to show us what caught and pleased your eye. Drawing with style gives us the freedom to draw what pleases us and to leave out what does not. The drawing above would most likely become less interesting if we were to add details to the face. Each of us imagines a face in our mind's eye and therefore we are more involved and engaged with the art as it has become a shared experience between artist and viewer.

Another major component of style is line. Variation in thickness and tone will lead the viewer's eye like a flowing river. Lines that disappear then reappear also add great style and a certain sense of mystery and romance as the viewer must join them together in their own mind's eye. These lines are simply known as 'Lost and Found' lines. When drawing with style you are entering a sophisticated conversation with the art lover viewing your work, and therefore do not need to spell out every detail to them, which would be the equivalent of shouting.

THE ANATOMY OF STYLE

DRAWING WITH STYLE

(ST) Style Tip*

(ST)

Faded edges add mystery and romance

HL = Highlight
CS = Core Shadow

Keep lines lighter on the side that catches the light.

(ST)

Push the curves as far as you can without extreme exaggeration.

Hollow of Great Trochanter.

Cast Shadows have a harder edge than form shadows.

20 MIN FIGURE STUDY: WILLOW CHARCOAL AND PENCIL

DRAWING WITH STYLE STUDY SHEET

Lost and Found Line

(ST)

DRAWING WITH STYLE:

1. Use Lost and Found line, and let the viewer 'fill in' the details.
2. Keep lines loose.
3. Vary the thickness of your line (the weight).
4. Keep detail to a minimum.
5. Use highlights sparingly.

Core Shadow is where the form turns. This is the 'corner' of a form and its darkest point.

Note the compression of the Gluteus Maximus.

(ST)

QUICK POSE TECHNIQUE:

1. Start light with broad strokes
2. Turn the charcoal often
3. Draw fast but not hurried, be accurate.
4. Use detail pencil last and keep it fluid
5. Use Kneadable Eraser last for highlights

THE ANATOMY OF STYLE

THE SECRET FORMULA

SARAI

(ST) Although my working formula is ‘Structure+ Gesture=Style!’ it does not mean we **must** start with structure. I’ll start with structure, usually on the square shaped male figure, but more often with the female figure I will get the gesture down first then build structure on top, then switch back to gestural lines if the drawing begins to look ‘stiff’.

You can see here the original tubes I used to block in the arm.

With the tubular form underneath it is easy for me to draw the gestural muscle shape down its side.

Note the beautiful ‘S’ curve of the Rectus Femoris and Sartorius muscles. Although this line exists in real life it could never match the beauty of an artist’s line.

(ST) Style Tip*

20 MIN FIGURE STUDY: WILLOW CHARCOAL AND PENCIL

Here is a 20 minute drawings from life illustrating my ‘Structure+Gesture=Style!’ formula for my students. I have left some of the structure visible as a record for them to photograph and keep for further study and hopefully inspiration. The fact that I have drawn from life rather than photography means this drawing contains no lens distortion, but there are artistic changes. The strength of the model’s upper legs and hips inspired me to make them the feature of the drawing, and although they **are** exaggerated they convey the power of the model better than a measured drawing. Hips distorted by a camera lens, on the other hand, would look skewed, so even though the drawing is exaggerated it still has a solid foundation that reads as true.

THE ANATOMY OF STYLE

THE ART OF OMISSION

(ST) Style Tip*

(ST) At the finish I took my chamois cloth and wiped the face back to fade it, adding romance and mystery to the figure.

(ST) I left out numerous details such as the ribs coming off the sternum to keep the style minimal. It is up to you what to draw or leave out, which gives the artist the kind of instant editorial freedom the photographer does not have.

(ST) Note how this style element of a highlighted background brings the figure forward. The old masters were very aware of this phenomenon.

I over accentuated the hard edged shadows to give the feel and romance of a sunlit room.

(ST) By highlighting the lower body instead of the upper body can take the gallery viewer by surprise and make your work stand out.

30 MIN LONG-POSE: SANGUINE PLUS WHITE PENCIL ON TONED PAPER.

Usually am able to draw an almost complete body in the time it takes to draw the head alone. The head in this drawing contains the barest amount of detail. One way to find the stylist within is to eliminate all unnecessary detail and see what you are left with. You may be surprised by how professional and confident your work will look. Note the fluid lines of the legs here and the highlighted outer hip. Although the model had these lines they are longer and more fluid in my drawing. Push what your mind sees and admires and you will be showing the viewer your idea of how the world touches you emotionally. What that translates into is the artist’s unique way of seeing the world. Your art will speak with your artistic voice.

THE ANATOMY OF STYLE

FORESHORTENING

From this angle the torso is foreshortened, but not in an extreme manner as it would be if I had worked from a photo. If it does not seem shorter just imagine the body from the side and how long the torso would look. The reason we don't think of it as short is because our eye is used to seeing foreshortening as normal but over exaggerated on film and in photographs.

One thing to constantly remember is – in order to draw fast we need to slow down. That may sound ridiculous but if you rush a drawing with foreshortening it will be a mess. I have a mantra that goes like this: Study, Understand, Draw = SUD.

Analyse what every shape is and understand it before you draw it. Repeat this as you go and other artists will be amazed at your speed.

The upper legs are raised and are not coming forward (foreshortened) therefore they appear normal length.

Not Foreshortened.

Foreshortened.

Foreshortened.

10 MIN STUDY: CHARCOAL ON BUTCHER'S PAPER.

Foreshortening is one of the most challenging aspects of figure drawing. When I asked a student to describe the meaning of foreshortening they answered, 'It's perspective', which is correct, but I soon realised they really didn't understand at all. The actual clue is in the word. For instance if a fist comes toward us (forward) the arm appears shorter (forward shortened) **due to perspective**. Imagine the body as a landscape from a fly's perspective. A figure lying down is long legged from directly above but will seem short legged if the fly lands on the toe and looks along the body. The legs will now appear bigger in mass because the fly is closer to them, but shorter in length.

Foreshortening helps give the illusion of depth to the figure. One of the problems of only working from photographic reference is that foreshortening is more extreme due to the camera lens and therefore looks overly distorted to the more sophisticated lens of the human eye. This is fine for comic book artists that exaggerate figure perspective for dynamic effect, but it will look like a mistake on a life drawing.

THE ANATOMY OF STYLE

FORESHORTENING

With the length of the head being basically the width at the waist, you can clearly see here how small the head has receded in perspective.

Note the overlapping forms such as the breast over the hill of the rib cage and the pectoralis behind the breasts.

From this perspective the knees are starting to appear as wide as the thighs.

Once again this figure may not seem like an example of perspective but if you study the boxed form you will clearly see the perspective. The skill in figure drawing is not to draw attention to it.

VANISHING POINTS.

THE FORESHORTENED FIGURE APPEARS WIDER AS IT COMES TOWARD US.

A FORESHORTENED FIGURE IN PERSPECTIVE.

To help make sense of why perspective class with buildings drawn as receding boxes was relevant to figure artists I have drawn a box coming toward us in a rough two point perspective. If you put your hands flat on the side of your rib cage and run them down your sides you will feel the body has a corner just like a box. By imagining a box in perspective that we fit tightly into you will get an understanding of how perspective works even on human figures.

THE ANATOMY OF STYLE

THE BODY LANDSCAPE

ST Style Tip*

Here we can clearly see the top edge of deltoid wrapping around the flat shape of the acromion process bone.

By drawing squared edges helps us see the anatomy better and is a great exercise to truly plant that information in your mind when drawing more subtle shapes.

ST By leaving detail out of the shadows, especially regarding the eyes, makes the character more brooding and mysterious. If I added eyes this figure would immediately be less imposing.

If you have the chance to light your own model as I have here you can move the light to find the planes of the head described in the foundation chapters.

ST Hard shadows add an heroic feel to the figure. Hard edges give us the feeling of solidness and toughness.

THE BODY AS A RUGGED, DESERT LANDSCAPE.

1 5 MIN STUDY: SANQUINE PASTEL PENCILS

When drawing the male figure I stylize the squareness of the structure to various degrees. Here is a live demo drawing showing the idea as an example to students. The figure is verging on the edge of sculpture and gives a stronger sense of the model's character. Soviet and Nazi propaganda art from world war two take this idea to more graphic limits and you can see why common people were swept up in the heroic idea of war rather than consider the horror and ugliness we know war to be. Art is a powerful, stirring medium and when used stylistically can make persuasive statements. Techniques in comic books today show the influence of those hard-edged figures from war propaganda posters in the portrayal of heroic avengers such as Batman and Superman. Artists *Mike Mignola (1960—)* and *Alex Ross (1970—)* are modern versions of those early artists and are masters of stark shadows and carved edges. If you are a budding comic book artist then learning to square of edges will help you understand the technique of heroic comic book art.

THE ANATOMY OF STYLE

THE BODY LANDSCAPE

ST Style Tip*

The weight of the soft breast is flattened underneath against the turn of the hard rib cage.

ST Note the long flowing journey of the breast line followed by the soft 'S' curve. Look for the 'S' curves and enjoy the gestural freedom of nature's rhythm.

Here the normally rounded shape of the gluteus Maximus 'flattens' under it's own weight due to the gravity shift and compression of the lying-down pose.

ST Even though I have looked for 'S' shapes to keep my flowing line idea alive, I still need to place a few edges to show bone structure, but even then I have rounded the corners.

Study the compression of one form on top of another as they flatten and bulge. Each shape has an effect on the other all the way down the body.

THE BODY AS A ROLLING HILLS LANDSCAPE.

1 5 MIN STUDY: WILLOW CHARCOAL

By complete contrast here is a foreshortened female figure treated as a series of pillowed forms. We can think of line as an expressive and emotional idea, or even metaphor such as the rolling hills described here. By drawing fluid lines we are expressing the rhythm of life and movement. Note the difference between the watery calmness of these figures compared to the unmoving, granite nature of the figure on the opposite page.

THE ANATOMY OF STYLE

THE BODY LANDSCAPE

ST Style Tip*

This 'Man Ray' effect was achieved by drawing on top of a soft willow charcoal drawing with a dark Conté a Paris crayon. Man Ray (1890-1976) was a surrealist photographer who manipulated photographs almost a century before Photoshop existed.

Most breasts are neither perky or symmetrical.

The breast becomes straight line here because it is resting on the upward curve of the ribcage. We must remember that breasts are both heavy and soft and therefore show compression against harder forms.

Note the distortion of the navel due to the weight of upper abdominal flesh.

We are drawn immediately to the face, but as I have placed it in shadow the eye will now look for the area of most contrast and move down the body. This is how to use light for composition.

20 MIN STUDY:
CHARCOAL ON
BUTCHER'S PAPER.

One of the great things about drawing from life is we are constantly challenged by different body types and ethnic groups. One of the problems in society today is we are conditioned to see beauty through a narrow lens. We generally have beauty defined for use, usually in advertising, as young, Anglo-Saxon, symmetrically perfect people. The problem as an artist is that if we only draw that type our work becomes stagnant and bereft of challenge. I remember a documentary where an Egyptian model had the bridge of her nose smoothed out to compete in L.A. where she was based. The result was she immediately looked average, for in fact that is what she had become, an average Hollywood beauty rather than a stunning Egyptian beauty that stood out from the modeling crowd. By drawing the unusual view of beauty our work will stand out from the crowd. To understand fuller body shapes, for instance, we need to think of the body as a landscape.

THE ANATOMY OF STYLE

THE BODY LANDSCAPE

The shoulder is the top of the back and is an edge which catches light. We must see it as going away from the viewer from this view.

The back is going inward and overshadows the mass of the gluteus maximus which is a ledge coming outward.

Here the back casts a shadow across the oblique then dips into the sacrum. Shadows can 'draw' the anatomy for you. Not only is the shadow casting the shape of itself but it is also falling across the hills and valleys of the forms that it lands on.

B.

Here are hand written notes for my students as a reminder to draw with style as they consider construction. Never let construction kill the beauty of the line.

A.

Keep in mind the body is a series of overlapping shapes just as we see in a landscape. Once we understand this we can draw dimensional figures rather than flat silhouettes.

Cast shadows drop from the gluteus maximus onto the thigh just as a mountain would drop a shadow across a rolling valley.

BODY AS A STYLISTIC LANDSCAPE STUDY SHEET

SANGUINE PENCIL PLUS WHITE PENCIL ON TONED PAPER.

Take time to study the body landscape. The arrows show us how much the back tilts inward before the ledge of the box-shaped hips come toward us. Like any landscape the body overlaps form and casts shadows onto itself.

THE ANATOMY OF STYLE

THE BODY LANDSCAPE

ST Style Tip*

As this is a 3/4 view of the figure (meaning we see three quarters of the near side and a quarter of the far side) we see the line of the ribcage in front of the distant breast since the breast is 'around the corner' of the curved ribcage.

The shadow of the breast is reshaped by the bulge of the stomach. Taking the time to study shadow shapes will create dimension to your drawing.

The upper body of the female figure collects less fat than the lower body, especially around the chest and shoulder areas, which can remain well defined even on a fuller figure.

The pinch of the rib cage on the oblique muscles is an important landmark to look for when navigating the body landscape.

ST The soft tones of this figure were created by smudging the charcoal with tissue. The drawing on the opposite page was completed without tissue smudging. No one method is better than the other, it's just a matter of taste.

20 MIN STUDY: CHARCOAL ON BUTCHER'S PAPER.

When drawing from the model it's important to draw at your own pace. I don't mean slowly as this can result in a stiff, laboured drawing, I mean as fluidly as you can but not rushed. Working at a constant pace I paused for a few seconds from time to time to evaluate the drawing before drawing again, creating a rhythm of drawing and thinking that was enjoyable and never a chore. Best to leave our ego at the life drawing studio door and approach each drawing as if for the first time. There are times when I fall into a habit of drawing familiar forms the same way, but each time I resist the urge I discover a new way to draw that form and understand it better. The breasts for instance have a definite way about them that is common to all models such as the quick curve on the underside and the long curve on the upper side, but with closer study we will see many variations to those common shapes, and it is the study of those slight variations that will make our work more unique and sophisticated.

THE ANATOMY OF STYLE

THE BALANCING LANDSCAPE

The rib cage tilts back at an obtuse angle to counterbalance the heavy pull of the forward weighted stomach. This is **Contrapposto** in action.

The nose is hovering over the weight bearing foot. The nose will hover between the feet when both feet are bearing equal weight, but once one leg relaxes the nose will hover over the more sturdy leg. Remember when it comes to balance 'the nose knows'.

The classic female tilt of the lower abdominals and corresponding hips under the lower back as discussed in the 'Drawing the Torso' chapter, now overemphasized as the tilted box shape due to the model being pregnant, which is nature's reason for the tilt.

1 5 MIN STUDY: CHARCOAL ON BUTCHER'S PAPER.

With this drawing I had the opportunity to draw Lill, whom I have drawn many times before. What made this drawing more interesting was that Lill was pregnant at the time. By drawing different body landscapes we get a better understanding of how gravity and weight affects posture. Note the accentuated curve of the back due to the heavy weight of the opposing stomach. As usual the gyroscopic nature of the head is trying to find the center of balance. A heavier figure can result in some nice gesture as the body rebalances its counterweights.

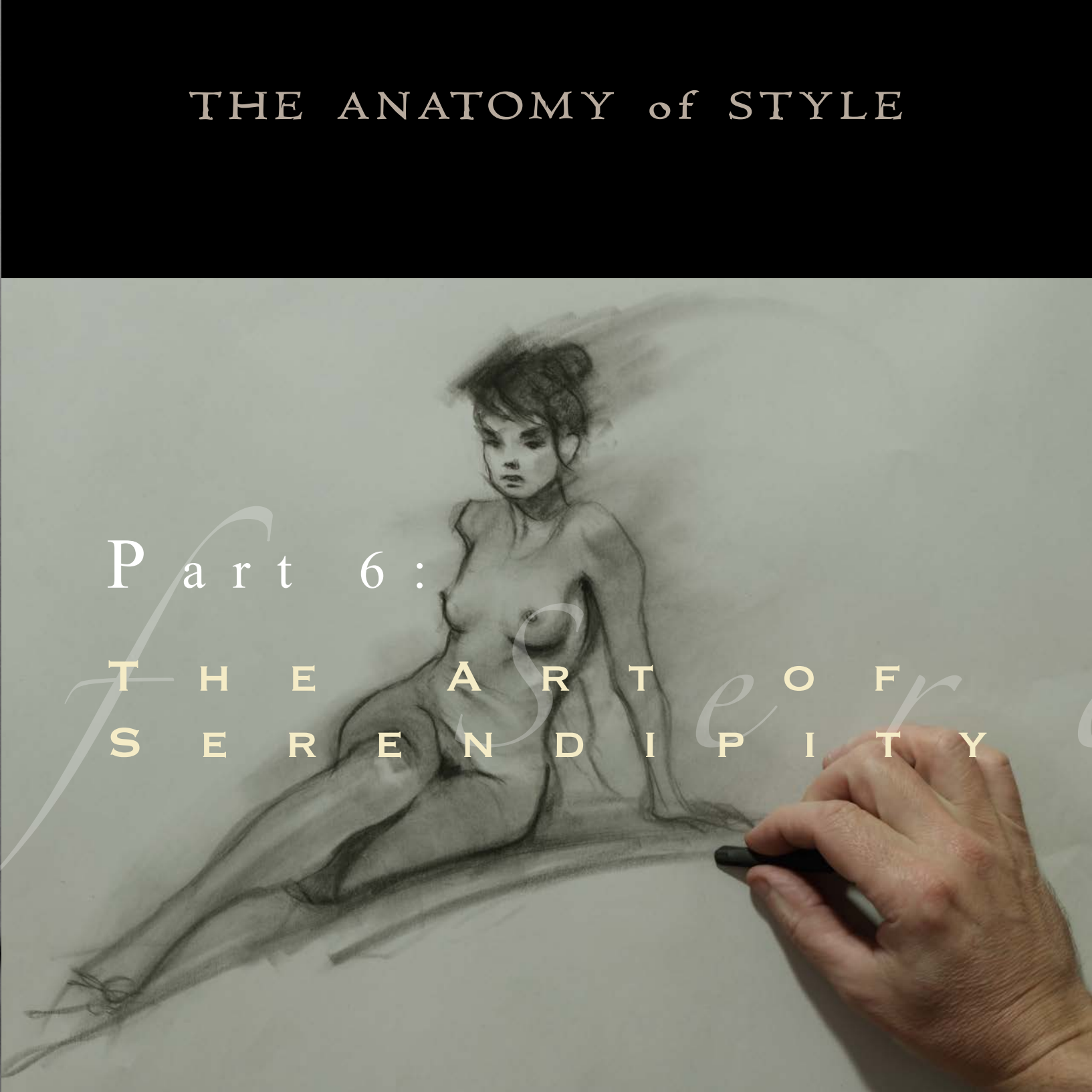
THE ANATOMY of STYLE



MODEL: CARMEN OLSEN

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THE ANATOMY of STYLE



Part 6:

THE ART OF
SERENDIPITY

“LUCK IS WHAT HAPPENS WHEN PREPARATION MEETS
OPPORTUNITY.”

Lucius Annaeus Seneca (4BC – 65AD)

THE ANATOMY of STYLE

Although drawing with style doesn't magically 'happen' it can sometimes seem that way, when everything falls into place. Often my best students will voice the concern that 'they have gotten worse' when a certain drawing falls apart, and my advice is always the same: 'An artist is always better than their previous best work, but not every drawing will be a masterpiece... we must draw and draw until serendipity finds us.'

To achieve landmark figure drawings certain elements must come together, one of which is out of our control – the lightning rod of serendipity! But to stand the best chance we need to harness the elements we **do** have control over. I have found the following elements combined have resulted in landmark or memorable drawings:

Solid Method: **Structure+gesture=Style!** Before every drawing engage this formula into your subconscious as a constant whisper.

An air of Confidence: Even a sliver of doubt will hamper your drawing hand. Fool yourself if need be, but expel all doubt.

A professional set up: Make sure your materials are at hand; sharpened charcoal, blenders, erasers etc. If you are unorganised you will be flustered and your drawing will suffer.

Purposeful Drawing: Don't rush to get ahead, analyze each form then make a mark, on and on. Professional artists may look like they are rushing. What is really happening is their powers of analyzing and mark making are simply faster due to constant drawing. By rushing you will spend most of your time correcting mistakes.

Unhampered concentration: Clear your mind and give your full concentration to the drawing at hand. Be in the moment. Fall in love with your own drawing and others will too.

A fearless attitude: Banish all fear of judgement and draw as if you are the only person who will ever see your drawing.

Serendipity: This is the moment you have prepared for – the final element that ignites the other elements – when your drawing hand is fluid and the model hits the perfect pose.

So join me in the following step-by-steps as I attempt to harness the elements of style...

THE ANATOMY of STYLE



MODEL: NIMA

THE ANATOMY OF STYLE

STEP-BY-STEP
DRAWING WITH STYLE PART ONE

FIG.1

A charcoal stained paper stump was used to draw these early stage light lines and quick basic shapes. Once I see the form take shape I switch to charcoal pencil for light construction lines.

Note how the complex forms of the figure can be broken down to basic tubes and ovals. Keeping it simple at the start makes drawing the following sophisticated shapes a less daunting task.

I haven't drawn the entire leg here simply because I didn't have enough paper length. It's better to fade the drawing rather than try to fit small sized legs onto the paper. I know it sounds odd that someone would make the legs smaller just to fit the figure on the page, but I see students do it every day.

Materials:
Willow Charcoal sticks
Newsprint/Butcher's Paper.
Tissue.
Cotton Buds.
Leather Chamois
Blending Stump
Kneadable Eraser

Let's start with a simple, stylized drawing. After all that hard work learning your anatomy and construction, you will finally approach a drawing with the excitement of what comes next, rather than worrying about producing a bad drawing. In fact, put the notion of "bad drawing out of your head. All drawings are good drawings, as you learn more from your failures than your successes. Embrace bad drawings as stepping stones to good drawings. This drawing was created at the end of a 3-hour figure drawing session, after many drawings with much less charm were drawn, using more effort, in the preceding hours. The more you draw, the more fluid and stylish your drawings will become..

THE ANATOMY OF STYLE

STEP-BY-STEP
DRAWING WITH STYLE PART ONE

FIG.2

ST Style Tip*

Note the compression of the thigh caused by the upward pressure of the lower leg. It's important to remember how soft flesh is and how it reacts to force.

Most of the mid tones here were laid down quickly with an extremely charcoal dense paper stump. You can age a new stump by rolling it in the charcoal dust left from sharpening your charcoal stick.

When sharpening your charcoal sticks on sandpaper save the dust for dipping your tissue and paper stumps into. You can then create large swaths of tone quickly.

ST Don't worry about cleaning up the smudged charcoal as the rustic feel adds a casual air to the drawing which will make our work stand out as fresh, especially in the digital age.

People vary in size and shape, so I'm not too worried about copying proportion. Unless I make an outrageously long torso, the drawing will look fine to the average eye. What I'm always aiming for is my mind's idea of the figure, rather than a measured view. If the model has curvy hips I'll emphasise that aspect if I think the shape is pleasing. Gesture is king, but it can only be so by standing on the shoulders of a solid construction. I believe the balance should be tipped in favour of gesture, as a spirited gesture drawing will win out over a stiff-looking construction drawing. Of course the goal is getting both right, but if we labour over construction the drawing starts to die as a piece of art.

THE ANATOMY OF STYLE

STEP-BY-STEP
DRAWING WITH STYLE PART ONE

(ST) Style Tip*

FIG.3

(ST)

At this stage this could be considered a 'finished' drawing. The idea that a finished drawing should be a slick detailed thing is untrue. A drawing is finished when you 'feel' it's finished. Remember you are the boss. Rather than trying to guess what people will like simply aim to please yourself first. Learn to love your art and your audience will find you.

(ST)

When pulling out highlights I turn the eraser and follow the form as I would when smudging or drawing.

(ST)

Using the sharpened charcoal shaped to a point with squared edges described in the gesture [step by step](#) we can create quirky lines by turning it as we draw. For instance the point can be used for thin lines and the edge for thicker lines. Using the same line thickness throughout can work, but for this kind of casual drawing line variation will add further vibrancy to the final art.

One of the great joys of making marks is how quickly an image can form. As artists possess a power greater than any camera... we have the power to edit an image as it develops. Here I played up the pale flesh of the hips and breasts to tell the story of the model's day in the sun. For the highlights I erased softly with a dirty kneadable eraser so as not to erase to starkly. I decide to keep all detail to a minimum and make my lines rugged and simple, creating an image that looks effortless.

These simple marks are all it takes to tell the character of the model. Simplicity is the basis for most artistic styles, and for good reason. An artwork that looks laboured makes for a dull visual experience, whereas an artwork that looks effortless gives us a sense of freedom.

THE ANATOMY OF STYLE

STEP-BY-STEP
DRAWING WITH STYLE PART ONE

(ST) Style Tip*

FIG.4

(ST)

An interesting note on colour theory. By placing darker tones on the grey toned Butcher's Paper we now seem to have added a lighter colour for the highlights. The highlights are still the same tone as the background, but the relationship of the surrounding values create the illusion of a lighter area.

(ST)

Hair creates a great opportunity to express abstract strokes and add additional style to your drawings. Feel free to add extra hair. As an artist you have the freedom to change your reference material at will.

The lower leg seems shorter due to it coming forward in perspective toward us, hence the term 'foreshortening'.

I refer to drawing with charcoal as '[The gateway to painting](#)' due to its painterly feel. Just like oil paint it is malleable, which is why I rarely need to use the eraser for '[mistakes](#)'.

The model had dread locked hair and I add it with a final artistic flourish. When it comes to hair we have a chance to get expressive and I will always play it up for that reason. Look for other theatrical opportunities to give your work flourish, such as drapery or jewelry.

I've laid down the hair as a broad swirl of charcoal with a series of jerky lines on top. A quick smudge with my thumb then a bit of kneadable eraser is all that's required to suggest dreadlocks.

Some more smudging with dirty fingers help to create a deeper tan effect. Fingers are terrific drawing tools as they produce big soft marks. Another benefit of drawing with fingers is the sensitivity factor of having direct contact with the paper surface.

THE ANATOMY OF STYLE

STEP-BY-STEP
DRAWING FROM IMAGINATION

FIG.1

(ST) Style Tip*

Using thick strokes helps visualise volume better and also gets us quickly over the procrastination hump as we are now automatically inspired to add further detail.

(ST)

After I've sharpened my various charcoal sticks I'm left with a mound of dust on my sandpaper block. This becomes my new drawing media and I can now use it to draw with my fingers. If I was to use a fine pointed pencil here it would take a much longer time to get my basic idea down.

(ST)

I switch from fingers to thumb for various sized marks and turn with the form for fluid strokes.

My first introduction to art was via comic books. **Jack Kirby (1917-1994)** was my favourite and was my introduction to what style meant. Even as a child I was able to recognise his work at a glance. Later I watched in awe as comic book art was elevated to renaissance level by the combination of **John Buscema (1927-2002)** and **Alfredo Alcala (1925-2000)** for their work on **Robert E. Howard's** tale 'Iron Shadows in the Moon'.

I still admire comic book artist's today, such as **Tom Grindburg** and **Kev Ferrara** for their incredible, stylish line work, but also for drawing from imagination. Conjuring imagery onto a blank surface will always be a form of magic to me.

This drawing was done in preparation for the commissioned oil painting, 'Jason and the Golden Fleece'. Here Jason is fighting a serpent on the edge of a cliff face. Note the slanted composition of the figure to create a precarious imbalance and an added sense of danger to the situation.

THE ANATOMY OF STYLE

STEP-BY-STEP
CHIAROSCURO

FIG.2

(ST) Style Tip*

(ST)

For these sharp lines I turn the charcoal on its sharp edge and pull with confident strokes for fast lines. It's easy to be confident with charcoal as you can move it around and rub it back without any trouble. To vary the width I turn the charcoal on its rounded side as I go.

(ST)

Here I use my rumpled Chamois Cloth to pick up charcoal while creating texture. I turn the cloth to avoid repeated patterns.

Drawing from imagination can be a daunting task but one worth pursuing as it will pay us back – with not only the rush of sheer artistic freedom it brings, but it will also accelerate our stylish hand.

I usually draw lots of smaller scribbles in preparation before hiring models to pose, and I always do one **Chiaroscuro** (the strong contrast of dark to light) value study, such as this, to find the mood. A value drawing can communicate an idea for a painting to a collector or art director more effectively than a mountain of descriptive emails could ever do.

THE ANATOMY OF STYLE

STEP-BY-STEP
COMPOSITION AND SYMBOLISM

FIG.3

(ST) Style Tip*

Note the rigid line of the arm rescuing the pose from being too lyrical. Finding the balance of strength and poetry is something I strive for in my drawing and painting.



At this point I squint my eyes to see what forms disappear or are confusing and make a note that the forearm needs darkening.

(ST) Squinting is a simple way to eliminate midtone to see contrast. Like most simple techniques it is free and easy to use.

(ST)

I use an Kneadable Eraser to pull out highlights. The great thing about the Kneadable Eraser is that you can shape it, and therefore it becomes a form of drawing rather than the negative idea of erasing.

When considering the importance of composition it is also a good time to consider the deeper meanings in your art such as allegory (a symbolic or hidden meaning). These two hidden components will elevate your art above a sea of shallow art. The first most obvious allegory here is the eternal struggle of good and evil, but we could also read into this the frightening nature of war and glory. My favourite all time movie is 'Cool Hand Luke' and plays with our emotions. The fade out of a light hearted scene that hints of the tragedy to come as Luke lies smiling on a table in a pose that echoes Christ's crucifixion. This kind of symbolism may be lost or even scoffed at as coincidence by the less artistic voice, but that symbolism elevated the movie to greater heights as the director, Stuart Rosenberg, was creating more than a great story – he was creating art.

As allegory the serpent has always represented deception and evil intent. Note here the compositional device of the symbolic rigid arm against the gestural line of the serpent. We feel Jason is steadfast in his determination but we also fear for him due to the slippery wiles of the serpent.

THE ANATOMY OF STYLE

STEP-BY-STEP
COMPOSITION AND SYMBOLISM

FIG.4

(ST) Style Tip*

By leaving a dangerous length of neck for the serpent to still strike Jason adds heightened tension to the struggle.

(ST)

I have added over stylized muscles such as the Biceps Femoris to remind myself to push this anatomy at the paint stage for added tension.

Here I'm finishing the drawing with a Conté of Paris charcoal pencil. If you use a standard pencil on top of charcoal it will read as a shiny silver line and will be hard to see and difficult to photograph for print.

The added bonus of creating a value drawing like this is that I get to quickly work out the problems I might encounter at the more time consuming painting stage. For instance I prefer the more menacing idea of the snake's head in shadow form as in Fig.3 rather than the more illustrated head as seen here in Fig.4. As with all matters of style it is often more powerful to glimpse a form rather than point directly to it.

Before moving on from this chapter give pause again to allegory; you may say your drawings have no meaning, but ask yourself why you draw what you draw and you may surprise yourself with how much depth there is in your drawing. Once you discover your own hidden depths you can include further allegory and symbolism to elevate your art to higher levels. Symbolism can be added later in the drawing as you develop what exactly it is you are trying to say. Adding a necklace of serpent teeth could symbolise Jason's constant fight against evil for instance, but on this occasion it would confuse the surface story of his quest for the magical, live restoring Golden Fleece the serpent is guarding. The real story here is not of a snake hunter but of the nature of sacrifice, in that one life (the serpent) must be sacrificed for the good of many.

THE ANATOMY OF STYLE

STEP-BY-STEP
DRAWING WITH STYLE PART TWO

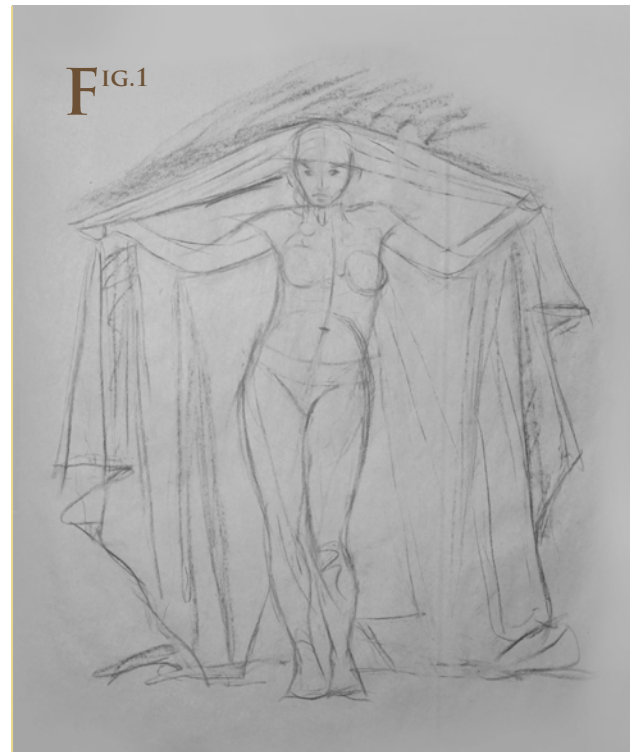


FIG.1

As I've said before, one of the strengths of drawing with charcoal is the ability to work large. When demonstrating to a class of students charcoal is a great choice. Here I am working on an A1 sized sheet of newsprint paper, which is roughly 23"X33" inches. The range of darks possible with charcoal is vast, but for the darkest line I will also use a Conté a Paris charcoal pencil.

To begin with I rough in the tubular and oval forms of the figure without worrying about intricate detail. I use willow charcoal at this stage and light hand strokes. By keeping things light we have the freedom to change the line easily if need be.

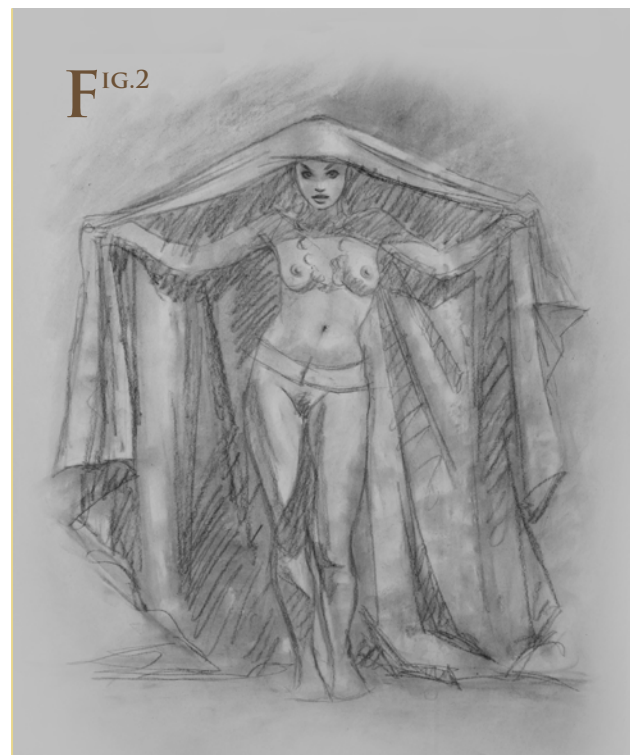


FIG.2

Here I have used a charcoal-stained paper stump to add light tone. It's also important to use the stump with a light hand otherwise you may burnish the surface to a glossy finish which in turn will repel the dry charcoal to come. So, basically my routine is to start lightly and as fluidly as possible then tighten up the drawing with a darker tones as I get more assured.

With the grey forms of muscle 'feeling' right I gain the confidence to add on top of the original charcoal lines with the charcoal pencil, this time studying the model more closely and making the forms more sophisticated. Following the basic structure of a tubular upper arm for instance I draw the line of the triceps and biceps, which is only a slight variance outside of the tube.

THE ANATOMY OF STYLE

STEP-BY-STEP
DRAWING WITH STYLE PART TWO

FIG.3

ST Style Tip*

ST

By following the basic structure of the tubular forms only a slight variance outside of the tube is required to draw more sophisticated structure such as the legs.

ST

Although the Conté a Paris pencil (Pierre Noire 2B) fades during blending it also holds onto the paper with more tenacity than the charcoal which allows us to blend at will without worrying about our structure lines being wiped away. This is a win-win situation as we want to fade the structure lines to come back and work on top with more gestural lines.

Materials:
Willow Charcoal sticks
Conté a Paris Pencil
Newsprint/Butcher's Paper.
Tissue.
Cotton Buds.
Leather Chamois
Blending Stump
Kneadable Eraser
Charcoal Dust.

With a clean tissue we can smear and blend the charcoal to further refine the image. At this stage we are still open to lots of change. The more we blend the more the lines fade, which is not a problem. The fact that the line work is mostly Conte pencil means that it 'holds' onto the paper more. That gives us the freedom to blend without worrying about stopping at the edges, in fact we want the pencil line to fade back so that we can work on top again.

THE ANATOMY OF STYLE

STEP-BY-STEP
DRAWING WITH STYLE PART TWO

FIG.4

ⓈⓉ Style Tip*

ⓈⓉ

Use a crumpled Chamois cloth to lift off charcoal and create texture. Random texture will look more organic than studied and rendered texture, and this quick and easy method will also retain your sanity.

ⓈⓉ

When rendering drapery I find it more liberating to not study the actual form exactly but to exaggerate folds and leave out over complicated configurations. This method will lead your eye back to the all important figure and will create a fresher drawing.

This is probably the most satisfying stage. All the hard construction work is done and now we can start making the drawing a beautiful thing. With a soft stick of charcoal I work over the whole image, following the form as I go while smudging with my fingers, all the time glancing back and forth at the model. Then with a kneadable eraser I lightly pull out light patches on the figure and drapery. As with the paper stump we need to erase with a light touch, this time because of the possibility of embedding gum onto the surface, which will be difficult to lay further charcoal on top off. Lastly I crumple a large chamois cloth and dab the surface of the robe for a random crumpled texture.

THE ANATOMY OF STYLE

STEP-BY-STEP
DRAWING WITH STYLE PART TWO

FIG.5

ⓈⓉ Style Tip*

ⓈⓉ

Note the vibrancy created by leaving in the 'searching' lines.

ⓈⓉ

Another dabbing of texture from the Chamois cloth brings back some of the organic randomness lost during the structural erasing.

ⓈⓉ

Zig zag strokes add style and energy, but as with all visual flourishes, use with moderation. Remember style is a by-product of studied foundation skills, not the other way around.

Here I have worked on top of the line again with the conte pencil. This is a crucial stage that will determine if we have created a drawing that will endure repeated viewing. In other words, have we created our unique vision of the world, or did we robotically draw what we saw without feeling. This is the danger we face every time we slow down for detail. To draw with individual style we need to speak with our line. This is why gesture is so important. We need to feel every line, to get lost in the feeling. If the leg feels curved, draw that curve with all the feeling you can muster, even if it means sacrificing some structural accuracy.

THE ANATOMY OF STYLE

STEP-BY-STEP
DRAWING WITH STYLE PART TWO

FIG.6

(ST) Style Tip*



(ST)

Study how the balancing body creates an opposing rhythm of curves. By being aware of this as you draw will help create a rhythmic, and hypnotic, figure that feels like it could move beyond this one frozen moment in time.

(ST)

Rhythm, not repetition: with all repeating patterns try to echo nature's rhythms. Undulating rhythms change rather than simply repeat. Repetition can become tedious, but rhythm is soothing to the eye. If you find a fold of cloth repeats the same shape, width or angle, then vary it slightly to create rhythmical line rather than monotonous line.

(ST)

Note how the straighter lines of the inner leg shapes complement the curved lines of the outer leg. I am always aware of the shapes of the opposite areas of form and will draw in a back and forth method rather than drawing all the way down one side of the leg then all the way down the other to feel the overall rhythms.

We could call the drawing finished at the previous stage, or even the stage before, because the more we render, the more likely the drawing will become less appealing to all but those impressed by detail over feeling. Still, that is easier said than done, which makes the documenting of my own work fascinating to look back on. We have all created art that we felt was better at an earlier stage, but by photographing our process we can see the fact of it. I encourage you to try this as it will help you enormously in learning when to stop. Looking back now I can see the image was finished between this stage and the previous stage.

THE ANATOMY OF STYLE

STEP-BY-STEP
DRAWING WITH STYLE PART TWO

FIG.7

(ST) Style Tip*



(ST)

Art is not meant to compete with photography, so when I feel I am straying into that arena in look, I know it is time to stop. Not to say there is not some terrific photo realist art out there, it's just not my style or to my personal taste. Staying true to our own taste is the best way to find an appreciative audience for our work.

Although there are anatomical improvements here the drawing has lost something in style. As an artist I am always searching for gesture and style, and although some of the lines here are an improvement, especially the legs, overall the drawing has passed its artistic peak. With hindsight the drawing peaked at Fig 5, but I have included these final two stages to exam why I reached that conclusion. I felt the drawing weaken, especially in the face area at Fig 6 I was totally aware the drawing was not improving but carried on to this point to see if I could pull it back. As usual the best advice is to stop and come back a week or so later with a fresh eye.

THE ANATOMY OF STYLE

STEP-BY-STEP
DRAWING WITH STYLE PART TWO



FIG.1

Here I am working with two sanguine pencils with the same pigment but different softness. Art stores usually have a sanguine section with corresponding numbers marked on the pencils. If not the store clerks are usually happy to help you find the soft and hard versions of the pencil of your choice.

As a painter I like a soft pencil so I can manipulate the tone as I would with oils, but that comes at a price. With a soft pastel pencil I would have to work extremely large to fit in detail due to the soft nature of the tip. To begin with I lay down my usual basic shapes very lightly. Since I am aiming for a more detailed drawing this time I start out with a more structural approach for accuracy. This does not mean I have abandoned gesture, we can still get this by 'drawing through' meaning I let lines overlap. Note how I have continued my structural lines in a sweeping action rather than stopping for corners. This is the idea of drawing through to maintain energy in your drawing and thus avoid 'stiffness'.



FIG.2

The toned paper I am working on is from a basic sketchpad and therefore budget quality. The smoothness is good for detail but lacking in the blending qualities of a more expensive drawing paper with a 'tooth'.

Most quality drawing papers are sold as separate sheets and the tooth refers to the surface of the paper. A good quality paper will work for both detail and blending. This does not mean you can't get good results from standard sketchpad paper, it just means you will need to work harder.

Buying good quality paper when developing your skills will be a costly option, and I would advise sketchbook pads until you are confident enough to tackle a major drawing.

THE ANATOMY OF STYLE

STEP-BY-STEP
DRAWING WITH STYLE PART TWO

FIG.3

ST Style Tip*

ST

The model wore a band in her hair but apart from that everything above the forehead is fabricated. Imaginary hairstyles are a great device for framing the face and adding exotic touches.

Here I have emphasized a few landmarks to keep the anatomy and structure solid. The dimple of the scapula, the deltoid, and the pinch of the teres major.

As the arms pinch the torso the crease lines flare away from the torso.

Materials:
Soft and Hard Sanguine
Pencils
Budget Toned Paper.
Tissue.
Cotton Buds.
Leather Chamois
Blending Stump

ST

A matter of perspective. When we see under the jaw line in art the artist was probably seated when drawing (I was). It's worth reiterating here that by lowering your perspective (i.e. dropping your eye level) the figure becomes more majestic and attains god-like height. For most paintings I will pose my models using a low perspective with my artist's eye level at around two to three feet high (depending on the height of the seat).

HORIZON LINE/EYE LEVEL.

Here you can see how scratchy the background line work is, but the detail of the face is holding well. The reason I am working with a hard pencil is that I can blend on top with a softer pencil without the detail disappearing. It's important to note that I never lean overly heavy to get darker tone. By choosing the right grade of pencil you will avoid etching into the page, which could leave an embedded mark that can't be erased. After drawing the detail I blend by following the form with tissue which gives me a faded general feel for the blending to come, but leaves the detail lines as a road map.

THE ANATOMY OF STYLE

STEP-BY-STEP
DRAWING WITH STYLE PART TWO

FIG.4

ST Style Tip*

ST With all that added hair on top it made sense to add more at the back. This was also an opportunity for me to add some curls which are subtle zig-zag shapes. The energy of stylistic zig zag shapes are tricky to include without looking like a gimmick, but hair is a great way to add zig-zag naturally.

ST

On the second pass I draw darker than necessary knowing that the blending stage will lighten the tones. Aiming for around fifty percent darker is a good guess.

I work on top with the softer pastel pencil, all the time following the form and trying to better the drawing. If we just retrace the form over and over there is every likelihood the drawing will get worse. It's important to stay fresh throughout the drawing and never treat any part as a rendering chore. I treat each pass as a new opportunity to find better lines and turns of form. As a side note it's always worth keeping a bottle of drinking water at hand when life-drawing to keep your mind clear and alert.

THE ANATOMY OF STYLE

STEP-BY-STEP
DRAWING WITH STYLE PART TWO

FIG.5

ST Style Tip*

ST I felt the shoulders were too evenly lit and added a shadow on one side. As artists we are free to vary off what we see if it helps the final artwork.

For instance a student once showed me a painting of his father with a palm tree in the background. He painted the palm tree in even though it appeared to be growing out of his father's head. This is known as a **tangent**. Tangents are the placement of lines on a 2D image that tell a confusing story. Treat them like weeds and dig them out when seen.

ST

As these decorative leaves are drawn from imagination they are unique to this drawing. Seeing something wholly unseen before is a treat to the eye and can stun the viewer's jaded eye. I try to add something imaginary with every artwork.

Clavicle Peak landmark.

Once again I blend with tissue but this time the pastel on top covers better and smoother, much like a second layer or paint would. If I had chosen a quality paper with tooth this would be the final blending stage as the paper would have held the pastel in its grain and allowed for an easy blend, but due to the paper's eggshell surface the pastel dust is as likely to come back off on the tissue rather than embed itself on the slick surface. At this stage all the structural elements are sound and the drawing has illustrated a figure that anyone can understand. But as artists we are not simply recording what we see — we are creating our personal view of what we see. From this point in the drawing we are entering into the territory of style...

THE ANATOMY OF STYLE

STEP-BY-STEP
DRAWING WITH STYLE PART TWO

FIG.6

(ST) Style Tip*

(ST) In order to make sense of the shadow I added earlier to the shoulder I have also added more volume to the hair. Each time you add imaginary details most likely you will add further problems to be solved. You can view this as creating a problem or a challenge. By treating it as a challenge you will grow as an artist.

(ST) I felt the arm looked a bit bare and added a gold bracelet to echo the gold leaf hair jewelry. Echoing similar form is another way to create rhythm in your work. Once again by adding the bracelet I needed to imagine how it pinched the arm, thus creating another problem to be solved. Many artworks have been spoiled by added elements that appear to 'hover' as the problem of pinching or compressed flesh was not addressed.

Here I have gone over the entire drawing adding more pastel pencil and at the same time blending with tissue as I go. As I 'draw and simultaneously blend' I am mostly using the side of the pencil and rubbing very lightly with the tissue. The aim here was to continue improving the drawing – my main concern – with the blending being a by-product. If the blending was at the forefront of my mind I would probably end up with flesh that resembled plastic, which is a common error in overly blended art. As a final stage I gently rub back highlights with a kneadable eraser.

THE ANATOMY OF STYLE

STEP-BY-STEP
DRAWING WITH STYLE PART TWO

FIG.7

(ST) Style Tip*

(ST) I think of my darks as transparent and having depth. As with my paintings I make sure the dark areas don't look like a flat black, velvet wall.

(ST) Try to show restraint with the highlight pencil. Highlighting can be seductive but note how I have left the shoulders free of white highlighting and how that makes the highlighted face and bracelet come forward. If everything was highlighted, nothing would stand out.

(ST) See how the finishing touches such as the turn of the earring and the hair tendrils add animation to the drawing. At his final stage I will even add back the kind of abstract energy lines usually found at the gestural beginnings of a sketch.

I continue the 'draw and blend' method to build up tones until I have a full range of darks and lights. Before the final details I take a break from the art and on the return I see lots to do with my 'fresh eye'. The background is the first edit, and I erase most of it as it felt too heavy. The addition of the large earring solved a nagging problem that this exotic woman was under dressed regarding jewelry. The final highlight touches make the drawing dimensional. This is also the time to conjure up the initial freshness that usually comes at the beginning of a drawing and finish the line work with a final flourish. It is these final details and the resurgence of energy that most artists let flag that can elevate merely adequate drawings into something special. I've seen many beaten boxers win a fight by giving their all in the final round, thus sapping the strength of their opponent, who thought the fight was already over and won. An odd analogy for art, but I think of it often.

THE ANATOMY OF STYLE

STEP-BY-STEP
DRAWING WITH STYLE PART TWO

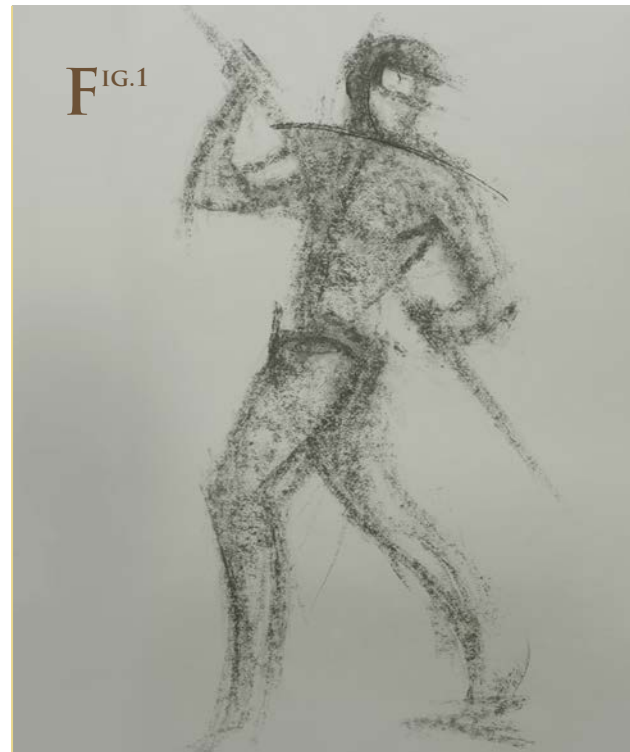


FIG.1

In this final drawing demonstration I will draw from life in preparation for an oil painting. The model I'm using is Nima a young man who has posed for me before as a romantic hero, most notably for my painting, 'Solomon's Loss'. As I draw Nima I only glance up from time to time as I want to explore the idea of a n age-weary, more rugged pirate, rather than the romantic ideal.

At this stage I block in the pose quickly using the broad side of a large charcoal stick then use the sharp edge to draw a 'T' shape to find the shoulders and gesture of the sternum and abdominals. Think of gesture as the movement between structure – such as the ribcage and the pelvis.

If you want to fit the whole figure on the page simply mark a line where the head begins then a line for the foot then measure by eye the midway point and put a line there too. From there you can further divide, but that should be enough.

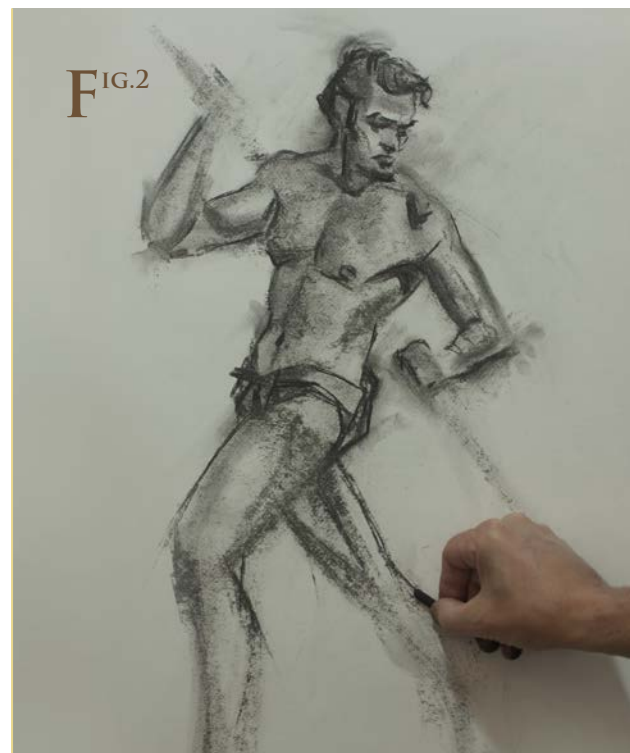


FIG.2

When drawing the male figure I tend to use a more block shaped approach to structure and square off rounded edges for a more heroic look. This has the tendency toward a stiff drawing so I make sure the pose is elegant to both counter balance the risk and also avoid a brutish character rather than a sensitive hero.

You can see how upright my drawing is. By having our working surface parallel with our vision and the model, we avoid a the kind of distorted drawing typically seen when a drawing is rendered on a flat surface – making it out of perspective and too long. To make matters worse, the bigger the drawing, the bigger the perspective distortion.

THE ANATOMY OF STYLE

STEP-BY-STEP
DRAWING WITH STYLE PART TWO

FIG.3

ST Style Tip*

Note the haunching of the Trapezius muscles as the arms left up.

ST

Here I've made the fingers simple lines inside a box, lining up the knuckles in a slow downward slope toward the small knuckle. **Special note on the index finger:** In a fist grip like this the index finger is pushed upward by the thumb.

ST

Note how the gestural hand allows me to turn the charcoal stick fluidly. If the stick was held in a writing hand grip it could not rotate as it does here under my hand. I am also drawing at arms length to get the long motion afforded me by drawing from the shoulder rather than being constricted by the rigid wrist.

Study the simplicity of the hand as a basic block form. I will leave this hand untouched and finish the lower hand to demonstrate how to make this most complicated of subjects less troublesome.

MATERIALS:
WILLOW CHARCOAL STICKS
NEWSPRINT/BUTCHER'S PAPER.
TISSUE.
COTTON BUDS.
LEATHER CHAMOIS
BLENDING STUMP
KNEADABLE ERASER
CARCOAL DUST.

Here I've added a serpent as a possible compositional element. At this stage my figure is probably nine heads tall as I am not concerned with measuring. Always remember that learning the basic structure allows you the freedom to draw without that concern. As long as the anatomy is solid, undistorted in shape, and fits together convincingly, you are free of the measuring burden.

A good rule of thumb is to tend toward making each structural body part longer at each step down the body (for heroic figures). Obviously the opposite rule would result in a character figure with short legs and a big head.

THE ANATOMY OF STYLE

STEP-BY-STEP
SEARCHING FOR THE TRUTH

FIG.4

ST Style Tip*

Here I'm using a cotton bud to blend small details. Not as good as the paper stump for making quick blends but useful for small, soft delicate areas. Use sparingly as it will make your work look fuzzy if used too much.

ST

Note the simple box idea of the biceps. It would be very easy now for me to make this more sophisticated with a few strokes but much harder to draw the sophisticated shapes without this basic structure.

Note how the centre knuckle is still most pronounced even though the index finger is raised. The last small knuckle is almost flat on top.

We have all seen figure drawings where the figure looks disinterested and we quickly discard them because they have no depth and therefore do not touch us on an emotional level. Here I have aged my model by twenty weathered years (refer back to the head demo for tips on ageing a character). I'm searching for the human condition, such as a sense of loss or sacrifice. When we find the human condition in the face of the character we will have obtained what actors call 'The Truth'. This expression of thought on the character's face will make or break the final drawing. I like the intensity and poignancy an older hero brings to the story, but when it came to selling the idea the art collector was sold on the younger hero. I will retain selfless sacrifice as the expression but on a younger model, which contains an air of tragedy on a different level.

THE ANATOMY OF STYLE

STEP-BY-STEP
THE PAINTER'S FOUNDATION

FIG.5

Without this structural drawing underneath, the painting on top would fall apart like a house built on a swamp.

Here is a progress shot of the painting. As you can see we are back to the idea of a young pirate based on my model, Nima. Nima, is a dancer and his legs are highly developed, therefore I added extra muscle definition to his upper body to balance things out.

Which brings us full circle. By learning anatomical and structural foundation, plus gesture, we have freedom. We are free to draw through the filter of our artist's eye, adding what we like or discarding detail as we please – by aesthetic, symbolic or compositional choice. My basic original formula of 'Structure+Gesture=Style!' holds true throughout my drawing method – right through to my painting method. Although drawing is an end in itself it is also a gateway to further artistic adventure with paint.

And so we end our final drawing chapter with the importance of drawing and foundation in the painting process, for In the words of the great Leonardo, 'He who loves practice without theory is like the sailor who boards ship without a rudder and compass and never knows where he may cast'.

THE ANATOMY OF PAINTING

Every great painting, like every great journey, must start with one small step.

When I first looked at great works of art as a young artist it all seemed like sorcery to me, yet today I sell oil paintings to collectors worldwide. I am not a sorcerer, nor do I consider myself great, I'm simply a painter who once took a leap of faith and scratched a line across a scrap of paper.

Throughout this book I have documented the methods that have helped me draw the figure with confidence. Without these skills I could not paint the figure with any style or grace. Drawing must come first. Although drawing is a stand alone art form, you may like to take your drawing skills and step into the painter's world. If so you will be taking a journey into one of life's most fulfilling pursuits. Not only will you discover a whole new world of artistic freedom, you will also begin a journey of self discovery.

When I look at any finished drawing part of me is still amazed at the magic that just happened. When I look at an oil painting that took me weeks or even months to complete and stare through the glazes at this strange alchemy in oils, I think on how it might stir conversation between strangers I will never meet, or be studied by future artists. I feel not only proud to be part of the world's great art legacy...I feel it is the very reason I was born.

In this final bonus chapter I would like to introduce you to my other artistic muse: painting the figure in oils. In my companion book: 'Sci-Fi & Fantasy Oil Painting Techniques', I cover the figure painting process in great depth, but for now here is a brief look at how to take the drawing skills you have learned in this book and apply them to the first stages of painting the figure in oil.

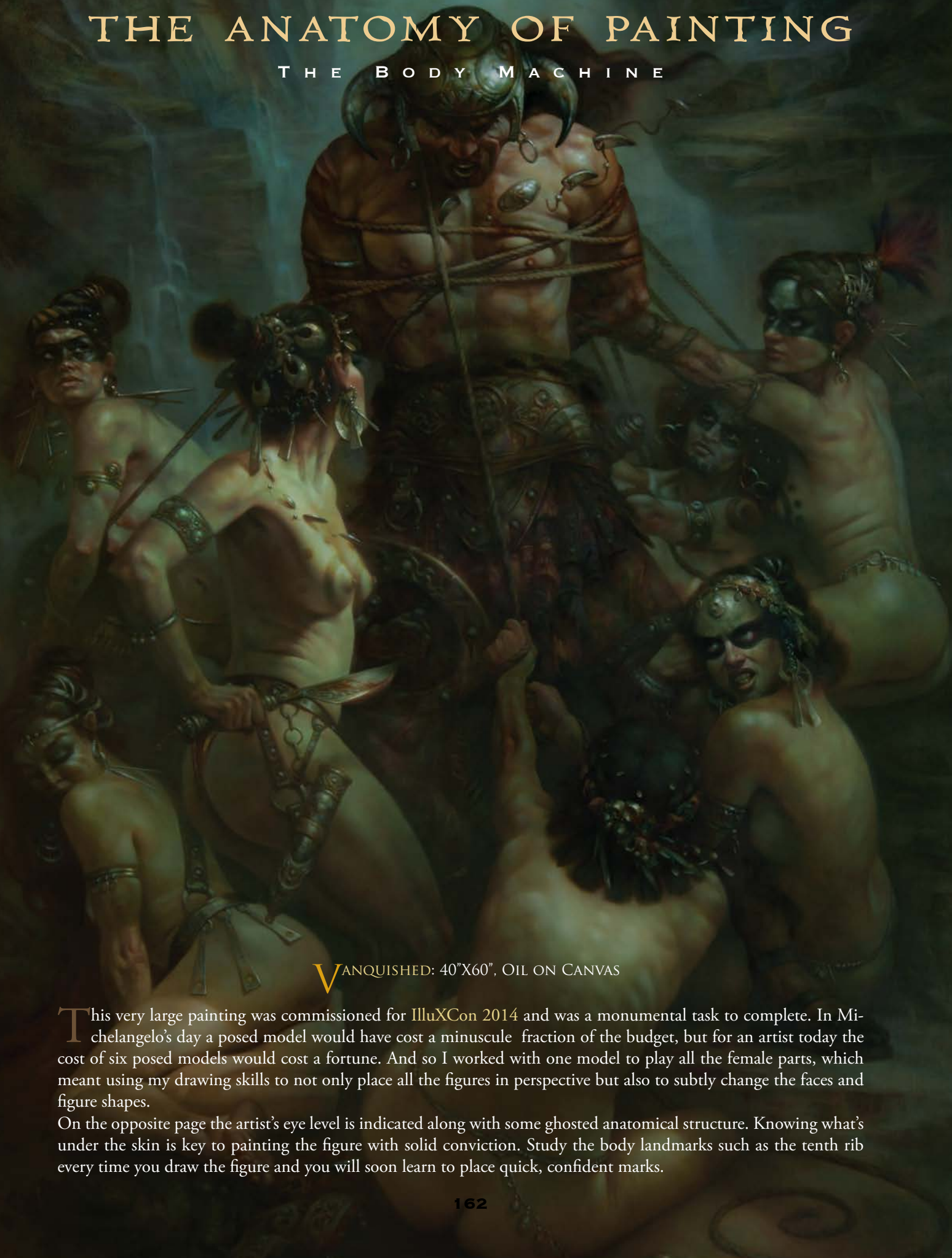
Part 7: THE GATEWAY TO PAINTING

"THE IMPORTANT THING IS TO KEEP ON DRAWING WHEN YOU START TO PAINT. NEVER GRADUATE FROM DRAWING."

JOHN SLOAN (1871-1951)

THE ANATOMY OF PAINTING

THE BODY MACHINE



VANQUISHED: 40"X60", OIL ON CANVAS

This very large painting was commissioned for IlluXCon 2014 and was a monumental task to complete. In Michelangelo's day a posed model would have cost a minuscule fraction of the budget, but for an artist today the cost of six posed models would cost a fortune. And so I worked with one model to play all the female parts, which meant using my drawing skills to not only place all the figures in perspective but also to subtly change the faces and figure shapes.

On the opposite page the artist's eye level is indicated along with some ghosted anatomical structure. Knowing what's under the skin is key to painting the figure with solid conviction. Study the body landmarks such as the tenth rib every time you draw the figure and you will soon learn to place quick, confident marks.

THE ANATOMY OF PAINTING

THE BODY MACHINE

The ball of the Humerus bone often catches a highlight as it pushes out the surface of the Deltoid.

The Pectoralis muscles terminate at the sixth rib therefore the breasts can hang lower. This also makes the seventh rib prominent at the front.

The armpit is created by the Pectoralis attaching to the Humerus.

To maintain the heroic perspective of the standing figures I composed the models from the same eye level as the fallen figure.

10TH RIB.

7TH RIB.

The tenth, ninth and eighth rib are fused by costal cartilage to create an egg shape as they join to the seventh rib.

HORIZON LINE/EYE LEVEL.

Condyles (bone ends) of the Humerus and Ulna line up when locked and the spare skin wrinkles.

Coccyx lines up with Great Trochanter.

The Great Trochanter (the half way point of body height).

Crease created by the rib cage and the pelvis pinching the Oblique muscles and flesh in between.

FEMUR BONE.

Patella (knee cap).

Pointed nose of the Tibia (the kneeling point of the body).

The hamstring shape is more visible when the leg is bent due to the tension on the head of the Fibula.

Note the compression of flesh and how it reacts by bulging and dimpling. Remember the muscle, fat, and bone are contained in this seamless skin suit that we live in, and each shape affects the other by compression and gravity.

FORESHORTENED LEG.

THE ANATOMY OF PAINTING

UNDER THE SKIN

Here are some preliminary gesture sketches used to find my way before any serious painting time was wasted on false starts.

This is where our drawing skills come in. **Preliminary Sketches** are a time-honoured method of exploring compositional ideas. With sketching we can find a compositional solution that can take as little as two minutes to discover. By drawing directly from the model it is much easier to make sense of the anatomy as we can study in the third dimension, and also if you keep our eye keen we will see the muscles shift, and gain a better understanding of how the whole 'body machine' functions.



9^B WOODLESS CHARCOAL PENCIL ON SKETCHBOOK PAPER.

CARLTON
WK

In these two five minute drawings I had the chance to explore the feel of the solid forms and how they might work together in the final painting. By making these quick drawings I can make and correct compositional ideas with very little time lost. Note, when I say time lost I am referring to the many hours it would take to correct an oil painted figure.

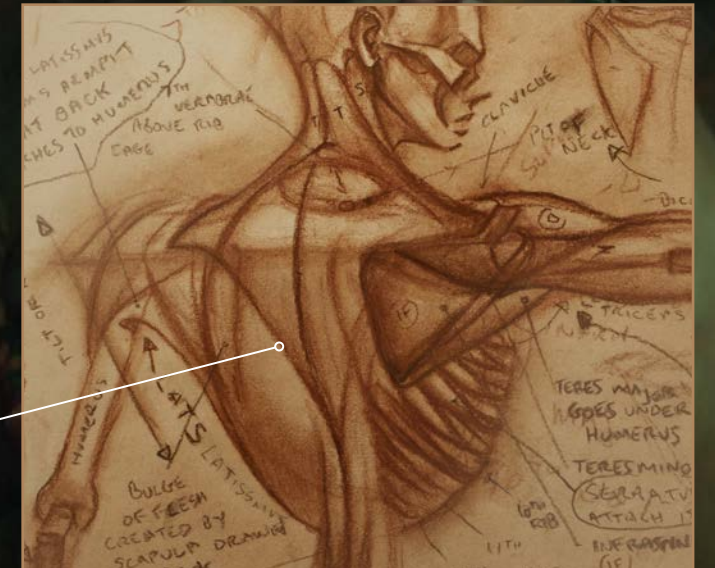
THE ANATOMY OF PAINTING

UNDER THE SKIN

The hand is not foreshortened as it is turned upwards, and therefore facing us.

FORESHORTENED ARM

With the body bent forward the skin stretches over the muscles and reveals their shapes. Here we can see the lower line of the **Trapezius**.



We can think of the back as a convex egg shape. To remember the opposite terms, convex and concave, think of a cave being hollow.

Note the highlight usually terminating at the shoulders is now on the top curve of the egg shaped back.

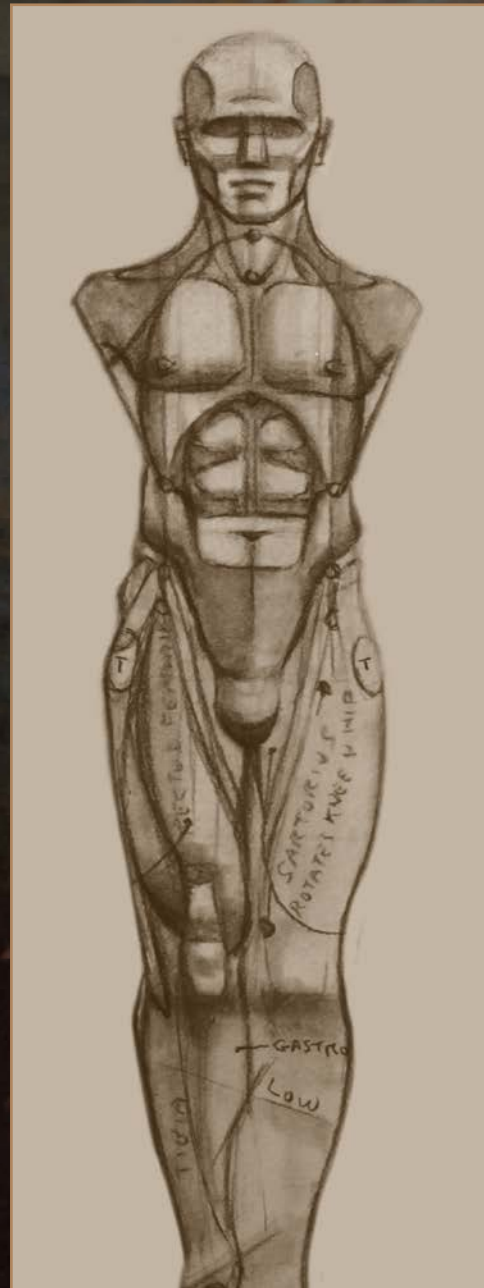
If you treat study as a voyage of discovery rather than a chore then you will be in for some of the most fulfilling hours of your life. Here we discover how the ribs bow downwards in the back view and how the **Scapulae** turn outward as the arms rise above shoulder level.

It's clear to see the curve of the rib cage coming to an end under the **Obliques**.

The genesis of this painting was the metaphor of a bullfight. I saw a bullfight once when I was young and although it was brutal and upsetting the doomed struggle of the more powerful bull against the relentless bating of picadors and the matador stayed as an indelible and powerful memory. I identified with the bull as I had been attacked by a gang as a teenager and was haplessly laid to waste regardless of my tremendous struggle to stay upright. As discussed in earlier chapters symbolism an allegory can lend deeper meaning to our work. Here the metaphorical matador figure pulls the metaphorical bull down while the picadors weaken him. I tested the waters for this painting in a life drawing class with the quick sketches on the previous page and felt a great confidence when I saw the power in the model's back as she strained against the pull of the rope.

THE ANATOMY OF PAINTING

THE SENSE OF THE HEROIC



BLOODSTONE: 48"X36" OIL ON CANVAS

Once again I drew the model from a low seated position to create a heroic figure that we are looking up at. The seated eye level line indicated also represents where the horizon would be if it were a beach scene. If I was to stand up to draw the model the horizon line would run through the head as we would both be at roughly the same eye level.

Note how the inserted drawing from the foundation section helped me make sense of very complicated forms. By referring to the Study Sheets in the foundation chapters we can simplify the process of painting the figure in oils, then just as we manipulated the Willow Charcoal we can move the paint around to make subtle variations.

THE ANATOMY OF PAINTING

UNDER THE SKIN

It is rare to see the full effect of the six pack abdominals as the top set are pulled over the seventh rib and hidden under the Pectoralis.

When the head is tilted up it creates its own perspective. Now we see under the jaw and nose with the broader top of the head appearing smaller in mass.

The **Brachioradialis** is a major muscle landmark of the forearm. It is attached to the fairly ridged **Humerus Bone** of the upper arm but ends at the edge of the twisting **Radius Bone** on the thumb. Along with its partner the **Extensor Carpi Radialis** they form the most visible bulges of the twisting forearm.

7TH RIB.

10TH RIB.

BRACHIORADIALIS INSERTION POINTS.

CARPI RADIALIS.

Iliac Crest (peak of the hip bone).

Line up of the nipple, tenth rib and Iliac Crest. Note these are unlikely to be perfectly aligned but are good eyeball reference points to get your initial landmarks on the page.

Special note must be made of the abdominals. A lot of stiff art is created by abdominals that conform to a rigid 'six pack' grid. I have never seen a symmetrical six-pack of muscle. One aspect is true as far as form goes, though, and that is that each set inclines upward, i.e. the only set that looks straight is here on the bottom line, where we bend, usually on or above the navel.

FORESHORTENED LEG.

The **Rectus Femoris** forms the highest peak of the leg and therefore catches the light from overhead. If you have trouble remembering muscle names sometimes the bone underneath is a clue – i.e. the femur.

THE ANATOMY OF PAINTING

MASTERWORKS



Note the lyrical gestural line linking the two structural shapes of the ribcage and pelvis: Structure+Gesture=Style!.

SNOW QUEEN: 20"X16", OIL ON CANVAS

This was a small painting for a private collector. The figure was based on a pose a particular life model struck. Sometimes the model will inspire a painting, and with some thought we can exaggerate the pose to engage some hidden symbolism such as liberty or eternity. The little insert shows the rough pencil sketch submitted to the collector for approval. A commissioned piece is different than an artwork hung in a gallery for sale in that it is bought before it is painted. The good news is you pay no gallery fee but it is most likely the collector will want to see a preliminary sketch. Therefore we must communicate the idea in rough form for approval, which means we must be able to draw from imagination.

THE ANATOMY OF PAINTING

MASTERWORKS

Note the ear dropping down to line up with the nose and eyebrow however they turn.

Pectoralis stretching up to attach to Humerus and creating armpit.

When adding imaginary elements such as this cold motif make sure to follow the curve of the form.

The ledge of the Acromion Process bone. This bone separates the deltoid from the trapezius and forms the most level point of the shoulder. Put your hand there now and feel its flat top before the steep drop off the Deltoid edge.

Note the taut line of the Pectoralis muscle as the Humerus Bone pulls back. Every pose gives us a chance to study the opposing forces of the body machine in action. Life drawing classes give us the opportunity to study this kind of push and pull of the body like no other resource.

The Great Trochanter (the half way point of body height).

The straight leg tells us that it is bearing the weight of the figure, which further informs us that the bent leg has its pelvis dropping toward the viewer.

Note the incredible stretching capability of the muscles between the rib cage and the pelvis.

Iliac Crest is lower and pointing forward more on the female figure.

Forward tilting female 'boxed' hips encompasses and steep decline of the lower abdominals.

STRETCHED OBLIQUES.



THE ANATOMY OF PAINTING

MASTERWORKS

I have placed some light on the dark side of the face to bring it forward as demonstrated with pencil in drawing samples in this book. Therefore I am carrying my drawing with style concepts into the painting realm.

Note the haze of light on the biceps softens the form, much like the 'lost and found' lines in our drawings.

FORESHORTENED ARM.

ULNA.

Studying the muscles of the forearm will help us understand the lumps and shapes. Here the **Extensor Carpi Ulnaris** of the forearm (indicated by the arrow) might be confused as the **Ulna**, which it turns across to attach to the metacarpal bone of the pinky finger.

Note how the navel and nipple are both stretched. Remember the skin is just very tight outer clothing that wrinkles and stretches like any fabric.

Note how the **Sartorius** muscles create the 'V' shape at the top of the legs.

THESEUS AND THE MINOTAUR "15X36". OIL ON CANVAS (CLOSE UP).

As I write this book I am also working on a series of private oil painting commissions based on Greek Myths. When the collector added the words, **Jason and the Argonauts**, to the brief I was ecstatic. The unusual **Cinema-Scope** format requested was an interesting challenge in which to compose figures and it took all my gestural and compositional skills to make the figures flow. Note the dance like motion gesture can provide to an otherwise static pose.

THE ANATOMY OF PAINTING

MASTERWORKS

THE FADED EMBERS: PENCIL ROUGH

THESEUS AND THE MINOTAUR PENCIL ROUGH

Fig.1 is the preliminary sketch for the oil painting, **The Faded Embers** in has been approved but at present the painting has yet to be started. The mystery of what is to come is as exciting to me as it is for the art collector. Such is the power of drawing. **Fig.2** shows the first marks made for **Theseus and the Minotaur** on the opposite page. Although the sense of accomplishment the finished painting brings is eternal, the excitement of the first pencil strokes can never be equalled.

THE ANATOMY OF PAINTING

MASTERWORKS

HORIZON LINE/EYE LEVEL.



Learn to see the muscle shapes when drawing from the model. Learning the names is not so important but it makes it easier to research if you do. Learning a handful off by heart each week is a fun memory game.



A TALANTA AND THE GIANT BOAR 15"X36", OIL ON CANVAS (CLOSE UP).

In this painting – the second of my greek myths paintings illustrating the saga of **Jason and the Argonauts** – I have lowered my eye level again to around three feet (seated), but as the reclined model is even lower I can no longer see under her jaw line. Remember everything above your eye level you see the underside, everything below your eyes you see the top of. Seems simple, but so often I see errors – such as under the jaw from above, fine if the head is tilted upward but not from straight ahead.

THE ANATOMY OF PAINTING

MASTERWORKS

FIG.1



A TALANTA AND THE GIANT BOAR PENCIL ROUGH

FIG.2



A TALANTA AND THE GIANT BOAR COLOUR ROUGH

Every large painting starts with a small sketch. The two vague scribbles above became the large painting opposite. The value sketch in fig.1 is traditional charcoal, but here in fig.2 I have quickly 'painted' a colour sketch digitally to get my initial idea across. Over 40,000 years separate these two techniques. From the first cave paintings to the digital age artists continue to express themselves by making marks. Every mark making tool is valid, but for me nothing can ever surpass the ancient sophistication of dry media on paper...



THE ANATOMY of STYLE

S E L E C T E D D R A W I N G S

Here is a selection of timed drawings from life drawing sessions using the methods in this book. The shorter poses usually have the most life due to the energy needed to complete the drawings before the model changes pose. For every extra minute spent we get more detail and usually attain more realistic proportions, thus trading line energy for drama. Some I have added imaginary adornments to with an eye toward ideas for paintings.

Every kind of pose length presents its own thrill and the opportunity to expand our drawing skills, and to enjoy the privilege of drawing for a living, or simply for the sheer love of art itself...

“DRAW, ANTONIO, DRAW – DRAW AND
DON’T WASTE TIME!”

MICHELANGELO (1475-1564)

GALLERY

SELECTED DRAWINGS



6⁰ MIN STUDY: WILLOW CHARCOAL AND PENCIL

GALLERY

SELECTED DRAWINGS



2⁰ MIN STUDY: WILLOW CHARCOAL AND PENCIL

GALLERY

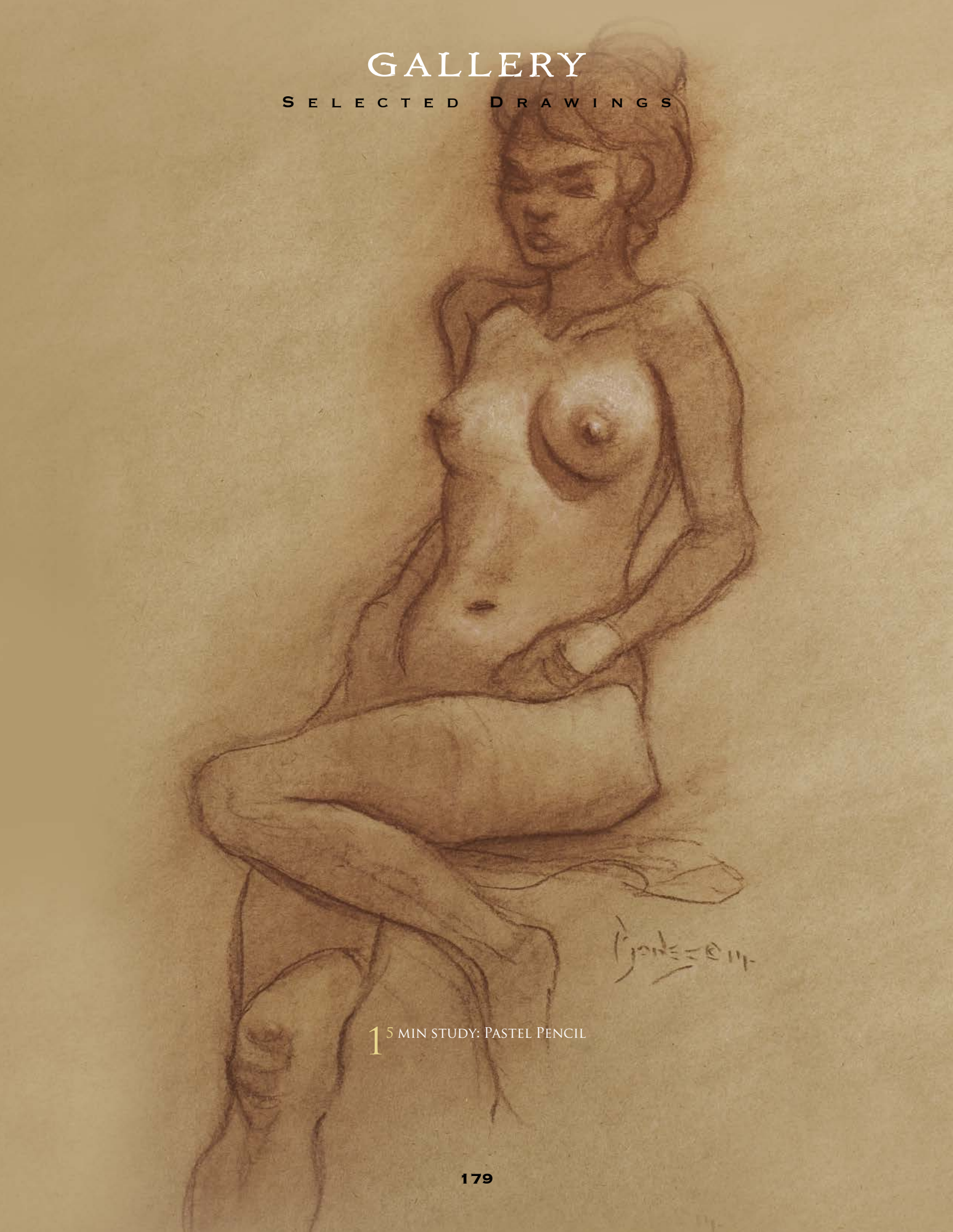
SELECTED DRAWINGS



30 MIN STUDY: WILLOW CHARCOAL AND PENCIL

GALLERY

SELECTED DRAWINGS



15 MIN STUDY: PASTEL PENCIL

GALLERY

SELECTED DRAWINGS



1 5 MIN STUDY: WILLOW CHARCOAL AND PENCIL

NIKIA

180

GALLERY

SELECTED DRAWINGS



3 0 MIN STUDY: PASTEL PENCIL

P. JONES
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GALLERY

SELECTED DRAWINGS



20 MIN STUDY: WILLOW CHARCOAL AND PENCIL

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GALLERY

SELECTED DRAWINGS



15 MIN STUDY: WILLOW CHARCOAL AND PENCIL

183

GALLERY

SELECTED DRAWINGS

30 MIN STUDY: WILLOW CHARCOAL AND PENCIL

184

Jonas

GALLERY

SELECTED DRAWINGS

15 MIN STUDY: PASTEL PENCIL

30 MIN STUDY: WILLOW CHARCOAL AND PENCIL

185

Jonas

GALLERY
SELECTED DRAWINGS



3⁰ MIN STUDY: PASTEL PENCIL

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P. Jones 013

GALLERY
SELECTED DRAWINGS



6⁰ MIN STUDY: WILLOW CHARCOAL AND PENCIL

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P. Jones 013

GALLERY
SELECTED DRAWINGS

6⁰ MIN STUDY: WILLOW CHARCOAL AND PENCIL

Willow
© 15

GALLERY
SELECTED DRAWINGS

6⁰ MIN STUDY: WILLOW CHARCOAL AND PENCIL

P. Jones 04

THE ANATOMY OF STYLE

DRAWING TO A CLOSE

If I had another thousand pages I could easily fill them with further insights and drawings. I learn something new every day and will never grow tired of the subject of art, as I believe drawing and creating art is essential food for the soul.

The war-torn **Belfast** I grew up in showed no visible sign of art. It was a tough upbringing where the average person was too busy eking out an existence to barely give art a passing thought, but when they saw my primitive drawings they called it a gift. Good people, all. Even though they feared for my future they encouraged me, especially my mother, with a prayer that I wouldn't become destitute in my wandering search for artistic freedom.

Art became my salvation, a doorway into a world otherwise closed to me. As I write these words I have many paintings ahead of me, offers to teach summer workshops abroad, and news of inclusion in a New York gallery show. I'm bewildered by my good fortune, yet looking back I can see the seeds sown a long time ago, by a simple lad blindly pursuing his passion for drawing, come what may...and I thank him.

I hope I have inspired you to draw and explore art further, and, perhaps take the next step into the world of painting...

“EVERY CHILD IS AN ARTIST. THE PROBLEM IS HOW TO REMAIN AN ARTIST ONCE HE GROWS UP.”

PABLO PICASSO (1881-1973)

THE ANATOMY OF STYLE

Take a virtual seat in Patrick's studio as he draws and paints! His movie tutorials are available for download now from his online school at: www.pjartworks.com

The movies are award winning* for their in-depth methodology and insights into drawing and painting, and are designed to compliment his Masterclasses and published books on teaching.

Patrick's companion book: **Sci-Fi & Fantasy Oil Painting Techniques** is also available from **Korero Press** and Amazon.

*****Gold Artist's Choice Award: **ImagineFX Magazine***

THE ANATOMY OF STYLE

G L O S S A R Y

Acromion process The flat edge handle of the Scapula which creates a hard ledge next to the deltoids of the shoulder.

Antihelix The ‘Y’ shape of the upper part of the ear.

Biceps The prominent bulging muscles on the front of the upper arm.

Biceps femoris The bulging muscles, along with the partnered Semitentinus, of the upper back leg which echo the movement of the biceps of the arm, the tendons of which creates the distinctive hamstrings on the sides of the leg.

Blending Merging colours together in such a way that the joins are imperceptible

Blending stumps Compressed paper in the shape of a pencil used for softening edges

Brachioradialis The outer most bulging muscle of the forearm which turns on the radius bone, giving the forearm that rippling muscle look. Along with the Pronator Teres both these forearm muscles create the ‘V’ shape under the biceps.

Carpal ramp The ramp of the back of the hand were the wrist bends.

Cast Shadow A shadow cast by a protruding shape, such as the nose. A cast shadow had a sharper edge than a form shadow.

Coccyx Commonly known as the tail bone

Concha The ‘lightbulb’ shaped hollow of the ear.

Condyle A term describing a type of bone convex form; a condyle is a knobby shape that is in front of the body’s joints.

Conté crayon A drawing stick like a hard, square-sectioned pastel, available in black, white, grey, red and brown.

Charcoal A drawing material made by burning wood to charred black sticks.

Chiaroscuro The art of carving form out of a single source of light.

Clavicle The collar bones

Cranium The dome of the head

Deltoids The outer shoulder muscles

Digitorum tendons The four tendons on the back of the hand that extend the fingers.

Extensor Carpi Ulnaris The bulging muscle at the back of the forearm which, alongwith the Flexor Carpi Ulnaris, helps create the distinctive dimple under the elbow.

Femur Large bone of upper leg, the top of which marks the mid point of the figure.

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Fibula Thinner, but not shorter, of the two bones of the lower leg (the other is the tibia); a protruberance at the lower end forms the outer ankle, protecting the talus, the main carrier of the body’s weight, although the fibula itself carries no weight.

Fixative A thin varnish sprayed onto drawings in pencil, charcoal, pastel or chalk. It forms a protective film on the work to prevent the surface from being blurred or smudged.

Foreshortening The effect of perspective in a single object or figure, in which a form appears considerably altered from its normal proportions as it recedes from the artist’s viewpoint.

Form Shadow The soft shadow where light gradually fades across form, such as the curve of the hip, breast, stomach, etc.

Gestudy My own idea of drawing gesture as shadow and light rather than line.

Gesture The artistic flow of line that runs through the structure of the figure

Gestural hand The idea of holding your pencil under the palm in order to draw from the shoulder rather than the wrist

Glabella The central cornerstone of the face, between the eyes.

Gluteus maximus The largest muscles of the body which form the major part of the buttocks

Gluteus Medius The upper part of the buttocks, which in conjunction with the Gluteus Maximus creates a ‘butterfly’ shape when viewed from the back.

Great tronchator The ball of the femur bone which when viewed from the side creates the hollow of the buttocks. A major landmark for marking the central height of the figure.

Helix The outer rim of the ear.

Highlights The areas in a drawing where the light is most intense.

Humerus Large bone of the upper arm. Its bony ridges form the widest points at the bend of the arm.

Infraspinatus The triangle shaped muscle that bulges from the scapulae (wings of the upper back).

Iliac crest The ridge of the pelvis which forms two vital landmarks on the front of the lower torso

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Ilium The major bone of the pelvis, visible at the front as two crests on a thin person, and on which the ‘V’ shaped sacrum (the lowest significant part of the spine) sits.

Latissimus dorsi The large, cape like, muscle that creates both the large ‘V’ shape of the back and also the back of the armpit as it attaches to the humerus bone of the arm.

Lost and found lines An artistic device of omission, leaving out lines for the viewer to connect in their on mind’s eye.

Maxilla The face of the cheekbone and the muzzle of the mouth.

Metacarpal bone The five long bones under the main face of the hand.

Metatarsals The five long bones under the main face of the foot.

Mid tone The tone between light and dark, which will contain the truest colour of the object.

Oblique muscles the muscles of the side connecting the masses of the torso and the hip. Sometimes known as the ‘flank muscles’.

Occlusion Shadow The deepest shadow where form meets form such as any crease in flesh.

Orbital bone The eye socket and brow bone that ‘orbits’ the eye.

Pastel A dry drawing medium of powdered pigment in stick form.

Patella The floating bone we know as the knee unto which the quadriceps attach.

Pectoralis major The outer muscle mass of the chest.

Pelvis The land mass of the hips.

Phalanges The bones of the fingers and toes.

Planes The sides of simplified shapes where light is separated by edges and shadows.

Radius The flat bone of the forearm on the thumb side.

Rectus femoris The central bulging muscle of the upper thigh.

Sacrum The landmark ‘up-ended triangle’ shape of the extreme lower back, which often reveals two ‘sacrum’ dimples which can be sighted and lined up to determine the tilt of the hips.

Sanguine A red chalk or pastel used for drawing on toned paper, usually used in conjunction with white for highlights.

Sartorius The longest muscle of the body, which straps from the pelvis, along the upper leg, and down to the outer, and under, side of the knee.

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Sometimes known as ‘The Tailor’s muscle due to its visibility when cross-legged. Commonly seen on hurdlers as they leap.

Scapulae The floating bones of the upper back, most commonly know as the shoulder blades.

Sternomastoid muscle The cords of muscle that run down from behind the ears to connect to the pit of the neck. These muscles are an important study to avoid drawing ‘pipe necks’.

Sternum The blade of bone in the front centre of the ribcage unto which the pectoralis muscles attach.

Study A drawing often made in preparation for a larger work.

Surface landmarks Where bones or muscles show their shapes as highlighted form on the body.

Teres major/minor The two strap muscles that attach to the scapula from the upper arm. The major goes under arm and the minor goes over the arm, and together they rotate the arm

Thenar eminence The muscle group that makes up the large bulge of the palm at the base of the thumb.

Thoracic arch The inverted ‘V’ of the ribcage arch.

Tibia The shin bone, larger of the two bones of the lower leg, the bottom of which creates the inner (higher) ankle bone.

Trapezius The trapezius creates a ‘V’ shape in the centre of the upper back and also the ‘coathanger’ shape of shoulders. Sometimes known as the ‘shrugging muscles’, they are easily remembered by thinking of the trapeze artists who use them for their circus performance.

Triceps long head The long half of the two ‘Horse shoe’ shaped muscles on the back of the upper arm.

Ulna The slightly larger of the two bones of the forearm creating the landmarks of both the elbow and the ball of the wrist (on the pinky finger side).

Vastus muscles The bulging ‘teardrop’ muscles on the sides of the thigh, most commonly seen on cyclists.

Zygomatic bone The corner edge peak of the cheekbone.

Zygomatic arch The arched bone on the side of the cheek most prominent in older or emancipated people.

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